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by Will Scott

Each issue *Hit Parader* sojourns back in time with a rock and roll celebrity to learn about his formative years. This month's time traveler is none other than Motley Crue's main man, Nikki Sixx.

To many rock fans, Motley Crue's Nikki Sixx seems like the ultimate in urban cool. He lives in the heart of Los Angeles, dates actresses by the score and seems to have all the intricacies of life in the big city pretty well figured out. Who would guess that Nikki — once known as Frankie Farrano — was raised on a farm in Idaho? Yup, this urban cowboy spent more than a few mornings shoveling cow shit and slopping the hogs. It's been a long trip from Boise to the Sunset Strip.

"It was kind of cool growing up in that kind of environment," Sixx said, remembering his early years. "Actually, the farm belonged to my grandparents, and they were really cool people. But even back then I knew I wanted to get out and go somewhere where there was a lot more action. Let's face it, a farm in Idaho isn't the most happening place in the world."

But before young Frankie reached El Lay, he made a stop in Seattle, Washington. There in the Great Northwest, Nikki attended high school and first became aware of racial tensions — a subject he later tackled on the song *Fight For Your Rights*.

"There's a bit of culture shock involved with moving from a place like Idaho to a city like Seattle," Sixx explained. "In Idaho you've got a community that's pretty close-knit, where everybody knows everybody else. In a city, you're constantly meeting new types of people — and I really dug that. I had never really dealt with black people before, and I never understood all the racial shit that went on in high school. I tried to get along with everybody; I didn't give a shit if they were black, white or green. But there were other people who were really stuck on that whole race issue. It really made me wonder what was going on in their heads. But going to a big city school was really good for me — even if I wasn't the best student around — because it made me aware of what was going on with a lot of people my own age."

As Nikki admitted, school was never his top priority, and as soon as he finished high school, he wandered south to L.A. in search of the bright lights and the fast times Sin City could provide. Over the next two years he found more than his share of both, as poverty and the crowd he hung out with forced him to constantly live life on the edge. Still, Nikki wouldn't have wanted it any other way.

"I knew I wanted to be a musician," he said.

"I really wanted to get into a band, so I naturally tended to hang out at the places where bands played and where musicians were. It wasn't an easy life, but I really had a great time. I remember practically living in a Denny's restaurant near the clubs because you could buy a soda or a cup of coffee, then just crash in one of the booths until they woke you up. The manager of the place was pretty understanding — he let a lot of people hang out there when he knew they didn't have the money to buy much food."

It was during his days crashing in the fast-food lane that Nikki ran into a band who said they needed a bassist. Not being too music-wise at the time, he was determined to join that band

— even though he didn't own an instrument. What followed has become part of Motley lore, so we'll let Nikki pick it up from here: "I needed an instrument, so I went into a local music store with an empty guitar case and asked the guy who was running the place to give me a job. He said they didn't have any openings but, if I wanted he'd give me an application to fill out. The second the guy went into the back room to get the form, I popped open the guitar case, put one of the store's guitars in it and split. Later that night, I met up with the rest of the guys, and told 'em, 'Awright, I'm ready to play bass'. When they saw me holding a guitar, they all cracked up. I guess I've learned a bit since then." □

Ross Marine



Nikki Sixx: "I always knew I wanted to be a musician."

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INFORMATION CENTER

Don't be surprised if you see some familiar faces popping up in Clint Eastwood's next movie. It seems that the mayor of Carmel, California, has become a big **Guns N' Roses** fan, and ol' Clint invited the boys down to make a special cameo appearance in his upcoming Dirty Harry flick, *The Dead Pool*. G N' R appear in a

cemetery scene (how appropriate) and they don't have any dialogue. But we'll bet they won't be too hard to spot once the camera starts to roll.

The oft-rumored **Jake E. Lee/Ray Gillen** band is now official! The quartet will be rounded out by drummer **Dave Spitz** and bassist

Mark Chaisson. This potential super group, by the way, has decided to call itself **Badlands**. "We're all kind of outlaws," said Gillen. "The name **Badlands** has that kind of 'outlaw' feel to it. People think of all the bands we've been in and think we're a bunch of bad guys — but it's not really true."

The saga of **Kiss** continues: It's become more and more apparent that the legendary metal masters may be coming to the end of the road. While the latest LP, **Crazy Nights**, has sold over a million copies, sources close to the band state that the magic is gone. Best evidence of this was the band being forced to cancel their L.A. Forum show last April due to an alarming lack of ticket sales. Though both **Gene Simmons** and **Paul Stanley** continue to deny that this is the end, unless there is a sudden and drastic change in **Kiss**' fortune, the one-time Masked Marauders may soon be calling it a day.

Hey all you metal mongers out there, don't hold your breath if you're waiting for the new **Metallica** album. While the Bay Area Bashers seemed all but finished with the new disc as early as last March, some unexpected delays have now pushed the album's release back until August. "All we'll say is that when it's finished, it'll be a great album," said drummer **Lars Ulrich**. "We've never wanted to be known as one of the fastest bands in metal — just one of the best."

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TIDBITS AND ASIDES

Has **Aerosmith's** **Steven Tyler** decided to get married?... Is **Ratt** ready to release their first album in two years?... Has the feud escalated between **Whitesnake** vocalist **David Coverdale** and former **Led Zeppelin** singer **Robert Plant**?... Is **Stryper** having production problems with their latest LP? □

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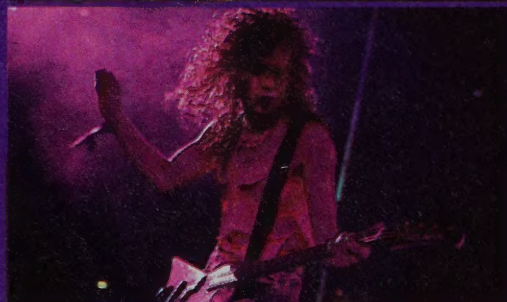
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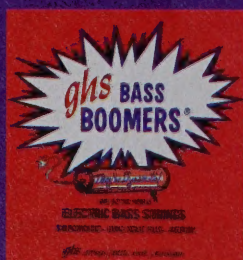
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UDO DIRKSCHNEIDER

TaNK WaRFaRE

Former Accept Frontman Returns To Metal Scene With **Animal House**.

by Rob Andrews

Udo Dirkschneider — the German Tank, five-foot-two-inches of howling, scowling Teutonic metal mayhem. When last we heard from Udo, he was fronting Accept, the band whose lead vocalist he'd been since their formation in 1979. But since then, there have been some major changes in Accept's lineup, and little Udo has found himself the odd man out. But small distractions like losing his band have never deterred the Tank from his musical mission — so Udo started a band of his own. Now, with the release of his first solo LP, *Animal House*, Dirkschneider is ready to tackle the next segment of his career.

"I can't worry about what has gone on over the last year," Udo said. "All I can do is keep making the music I believe in. I feel I still have a good audience who know me and respect me from Accept, and I hope those people will buy my new album. It is good, hard heavy metal — exactly the kind of music I think those longtime fans would expect from me."

In fact, it was Udo's desire to maintain his single-minded metal attitude that originally caused his artistic rift with Accept. Apparently, the band was determined to venture into the more lucrative commercial metal marketplace, and both they and Udo knew that he wasn't cut out for such a transition. According to both sides, the parting was amicable. In fact, the Accept crew pop up on Udo's debut solo effort as songwriters.

"We remain friends," Udo said. "Our parting wasn't a personal thing, it was much more of a business decision. I had no interest in singing more commercial material, and that's the direction they wanted to go in. They are still a very great band, and I only wish them the best of luck. But I wanted to continue making the raw, hard music that Accept first made its reputation by playing. I believe there's still a good market for that kind of music out there. I certainly hope I'm right."

Judging by such tracks as *They Want War*, Dirkschneider's desire to maintain the rough 'n rugged style that initially brought him acclaim was a wise one. With his sandpaper-edged vocals leading the way, he has put together a band that perfectly reflects his unique style. The group members — Frank Rittel, Peter Szigeti, Don Dieth and Thomas Franke — may not be stars in their own right, but they provide the perfect musical environment for Udo's star qualities to come to the fore.

"It's a little strange working with new musicians after being a part of Accept for so long," Udo said. "But we went through a number of personnel changes in that band, so working

with new people isn't totally unfamiliar to me. And besides, with the guys in Accept writing for me, as well as being there through part of the recording process, it really wasn't like I was going at it alone. In fact, I felt very much at home."

Now the big question for Udo remains how to translate his newly-found freedom into international success. Already the Tank has put together a sold-out European tour, and he hopes soon to be going out on the road in America. He knows his days of playing arenas are temporarily in the past — more than likely, he'll have to

return to clubs for at least one tour to re-establish his credibility. But for Udo, the months ahead are more than a new experience, they're an adventure that he's relishing.

"I always welcome new opportunities," he said. "I felt I had gone as far as I could with Accept. It was time for new challenges, and now those challenges are here. I've gotten over the first two hurdles — putting together a band and recording an album. But now a great hurdle still remains — going on the road and making sure that the people respond to the music. I'm looking forward to getting back to America. I'm in control of my career and I feel lucky about my life. All I can say is that before anyone writes me off, they'd better give me one more good listen. I think they'll like what they hear." □



Udo Dirkschneider: "I can't worry about what happened with Accept."

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Out to LUNCH



Doro Pesch: "When we're off tour I work out for three hours every day."

by Jodi Summers

Usually we ask if food really makes the man at the start of our *Out To Lunch* column. Well, this month we've got to change that tune a bit because our lunch muncher is lovely Doro Pesch of Warlock.

Doro Pesch's hair was a mess. Between teasing it before the show, and headbanging onstage, the long blond tresses of Warlock's fair fraulein dangled in matted clumps. As much as she might have preferred running some creme rinse through it before she greeted her guests, she couldn't. There was no time.

It was Los Angeles, an important gig for Warlock, and waiting to make Doro's acquaintance were record company people, press and a variety of local rock gods. The hoards of guests would be making their way backstage momentarily.

Instead of being leisurely, Doro snatched a quick shower, got her hair into some semblance of order and excitedly prepared to meet her guests.

Doro Pesch is one of those people with boundless energy and enthusiasm. When she, guitarists Tommy Bolan and Niko Arvanitis, bass player Tommy Henriksen and drummer Michael Eurich do a show, it's laden with enough vitality to light up Cleveland for a week.

Doro in particular, musters up so much intensity that she's always just shy of being overwhelming. "Thank you so much, I love you," she'll squeal, speaking a little too quickly for someone with such a heavy accent. But when she sings, WOW! She can really belt it.

Backstage after the show, people are beginning to pile in, many of whom her publicist is introducing her to.

"I feel so happy," Doro gushes when Slayer's Tom Araya, who's often expressed his admiration for both her music and body, asks how she's doing.

White Lion's lead fox, Mike Tramp comes in next and lifts Doro into the air with a big hug. He does it with such ease, as though he's picking up a feather.

Looking at Doro, one gets the impression that 90 percent of her five-foot, 100-pound body is lungs... the rest is hair and muscle.

"When we're off tour I work every day three hours in the gym," declares Doro proudly, her voice dense with German inflections. "Sometimes I ride the bicycle for one hour. It makes the body all nice and in shape. Then I'll exercise for a whole hour from the chest up. I've lost a lot of weight.

"I do a hard workout, I've stopped smoking, I've stopped eating McDonald's food," she adds. Her producer/boyfriend, Joey Balin hands her a glass of juice. She takes it and smiles. "I eat only health food now because I want to put my energy into the music into the stage show.

"I didn't take very good care of myself when I lived in Germany. I had problems with the old band and I was smoking 100 cigarettes a day and eating too much. I knew it. It was an important time when I moved to America, and I knew I had to take care of myself and make the most of my career."

Blackie Lawless comes in, looking like a large dark gruesome monster next to the diminutive Doro. She greets him pleasantly.

Doro gets word that Motley Crue's Vince Neil, Black 'N Blue's Jaime St. James and Jef Warner, as well as Lita Ford are waiting downstairs. She's overwhelmed with excitement.

"Everything is absolutely great," she declares. We leave Doro as she runs off to greet her other guests. □

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David Lee Roth

Man Or Myth?

Diamond Dave Enjoys Greatest Solo Success As *Skyscraper* Goes Platinum.

by Andy Secher

When you meet David Lee Roth you are struck by the contrasts that seem to abound in his life. You may note his fondness for combining bargain basement clothing like torn T-shirts and jeans with jewelry and boots that probably cost megabucks. And you may note his penchant for smoking cigarettes, drinking champagne from the bottle and downing hefty corned beef sandwiches in a single gulp contrasts sharply with his dedication to taking vitamins and eating exotic fruit for his health. But Roth has always been a bit of a schizophrenic — a comic buffoon on one hand and a singularly gifted performer on the other. That tradition continues on Dave's latest album, *Skyscraper*, in which we find our hero with a realigned band (now featuring bassist Matt Bissonette instead of Billy Sheehan), serving up music that runs the gamut from high camp to progressively intoxicating. Recently, we caught up with Dave during a brief break in his U.S. tour to discuss life in his often unusual and always interesting world.

Hit Parader: It's been said that you want to have total control over things in your domain — in fact, that was part of your trouble with Van Halen a few years back. How do you feel about that assessment?

David Lee Roth: I don't know if it's really true. But I know that on this album I took responsibility for the songwriting, the arranging and the production. But I consulted with my co-pilot, Steve Vai, every step of the way. That's the only way to make it a safe voyage — you gotta check with that co-pilot or you'll end up crashing into a mountain. I like being in control, but I needed Steve to push me a bit on my vocals, and I'd say I had about 40 percent input on his guitar leads. I'm not saying I ever told him what to play, but on those little things — where he needed a bit of an extra kick — I did just that. We wanted to make sure the electricity was there.

HP: Wasn't it tough for you to turn to Steve and say, "Hey, you could have played a hotter solo?"

DLR: Bullshit! Are you kidding me? We were in the studio for hours. I'd tell him, "Hey you're

being lazy, you're not leaning on it." We'd go back and forth until we both ended up with what we wanted. It wasn't like I was pushing him or he was pushing me, we were pushing each other. We really believe in this music, and we think that shows in the finished product. We have the same kind of musical vision — a combination of certain '70s ideas with some very futuristic things. That's why we work so well together.

HP: Was there a particular musical goal you had in mind when you began work on *Skyscraper*?

DLR: We wanted to create something extreme. I've heard people call this record a soundtrack for some bizarre intergalactic movie — and that's cool. The same kind of stuff was said about a lot of Jimi Hendrix' music. We weren't scared to take chances on this album.

HP: Is it safe to say there's a big difference in your attitude and style today from the days of *You Really Got Me*?

DLR: It's a lot more work today for me to make music, but that also makes it a lot more fun. I live for rock and roll. For me it's an art, and I take a

great deal of time to make sure I put the most I can into my art — that's the only way to get the most out of it. I have big dreams for my music, and I think everything I've done has gotten me closer and closer to those dreams. I mean, if your dream is to make a raw, spontaneous sound on a record — like *You Really Got Me* — then you have to learn how to get it down in a hurry, in one or two takes. But if you want to create something just as powerful and just as spontaneous but with a lot more substance, you've got to learn how to use modern technology. That takes a lot more time and effort, but the results are worth it.

HP: You've included most of *Skyscraper* in your new stage show. Was it painful to have to drop some of your old Van Halen favorites from the set?

DLR: Nah, because this stuff blows a lot of that stuff away. I'm not saying that wasn't great music, because it was and is. But that was state-of-the-art rock five or ten years ago. The music on *Skyscraper* is state-of-the-art rock today. We made sure there weren't any weak tracks on this album. There aren't any places where people want to fast-forward to the next song. So the songs naturally work very well onstage as well. The set is real strong because we have some great material to draw from. I think there are songs on this record that people will be listening to for a long time to come.

HP: Do you really plan to create music that will have longevity? Music the people will be listening to in the next century?

DLR: I think some of our songs have that potential, but we never sit down to write something that is designed to be listened to forever. Some of the things we do are just boomtown, good-time rock and roll. Other things are a little more commercial — with a repetitive chorus. Then other things are sophisticated. If you work on those real hard, you might just end up with something very special. But the only way to know if people will be listening to a song ten, twenty or a hundred years from now is to stick around and find out. I know I'm planning to.

HP: Speaking of living to the next century, you seem to have a very strange health regimen. On one hand, you're eating fruit and vitamins; on the other, you're swigging champagne and smoking cigarettes. What gives?

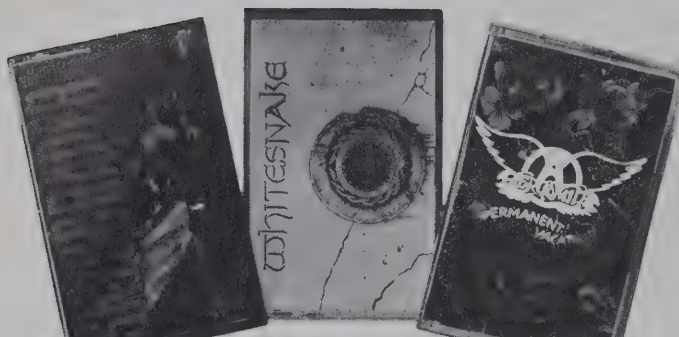
DLR: I've really never taken care of my voice the way I should. I know smoking is bad for my voice and bad for me, but I guess I'm just a guy who has his vices. But I do work out real hard, so I stay in good shape. I run, I obviously rock climb — as anyone who's seen our video knows — and I watch my diet a bit. But I never did like having anyone tell me what I should or should not do. I just follow my own health plan — which is usually to do whatever I want, whenever I want to do it. Hey, this is rock and roll, isn't it? □

David Lee Roth & Steve Vai



HEAVY UP ON

12 HEAVY HITTERS



365130. David Lee Roth—*Skyscraper*. Just Like Paradise; Damn Good; more! (Warner Bros.)

355362. Whitesnake. *Still Of The Night*: Crying In The Rain; Bad Boys; etc. (Geffen)

359075. Aerosmith—*"Permanent Vacation"*. Magic Touch; Rag Doll; etc. (Geffen)

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WHITE LION PRIDE 359471 ATLANTIC	TRIUMPH SURVEILLANCE 363853 MCA	DOKKEN Back For The Attack 363457 ELEKTRA
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GREAT WHITE ONCE BITTEN 358994 CAPITOL	ALICE COOPER Raise Your Fist And Yell 363317 MCA	DIO INTERMISSION 346528 WARNER BROS.
TWISTED SISTER Love Is For Suckers 357590 ATLANTIC	THE ROOTS OF METAL	
MEGADETH PEACE SELLS... 351346 COLUMBIA	Best Of Mountain 351890 COLUMBIA	White Boy Blues Guitar Classics 1321579 Clapton, Beck, Page COLUMBIA
MÖTLEY CRÜE Theatre Of Pain 336719 ELEKTRA	JIMI HENDRIX KISS THE SKY 330795 REPRISE	JIMI HENDRIX Are You Experienced 353102 REPRISE
OZZY OSBOURNE Randy Rhoads Tribute 1355936 CBS ASSOC. 395832	LED ZEPPELIN Led Zeppelin IV 291435 ATLANTIC	LED ZEPPELIN Led Zeppelin III 316366 ATLANTIC
OZZY OSBOURNE Bark At The Moon 323675 CBS ASSOC.	LED ZEPPELIN Houses Of The Holy 293597 ATLANTIC	DEEP PURPLE MACHINE HEAD 291484 WARNER BROS.
Twisted Sister Come Out And Play 341230 ATLANTIC	LED ZEPPELIN The Song Remains The Same 1291890 391096	WOODSTOCK Orig. Soundtrack 1291894 ATLANTIC 391862

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SAMMY HAGAR 357467 GEPHEN	LYNYRD SKYNYRD BAND LEGEND 361303 MCA	BELINDA CARLISLE Heaven On Earth 362129 MCA	BILLY IDOL REBEL YELL 323915 CHRYSLER	BOB SEGER NIGHT MOVES 320713 CAPITOL	BEST OF T. REX T. REX: 1970-73 340133 WARNER BROS.
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DEPECHE MODE Music For The Masses 362574 SIRE	R.E.M. DOCUMENT 361139 A&M				
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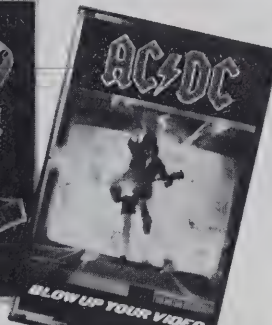
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IRON MAIDEN PIECE OF MIND 334201 (CAPTOL)	ACCEPT METAL HEART 333361 (PORTFRAIT)	VAN HALEN 1984 324582 (WARNER BROS.)	GREAT GONZOS Best Of Ted Nugent 312330 (EPIC)	JUDAS PRIEST Defenders Of The Faith 324832 (COLUMBIA)	RATT Invasion Of Your Privacy 338511 (ATLANTIC)
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KEEL KEEL 357921 (MCA)	KROKUS Change Of Address 344598 (AMG)				BLACK SABBATH SEVENTH STAR 342790 (WARNER BROS.)
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CAUGHT in the act

DEF LEPPARD

by Rick Evans

Def Leppard's vocalist, Joe Elliott, sat in the back of the band's tour bus snuggled in a heavy blanket. It wasn't particularly cold inside the bus' tight confines, but there was Joe bundled to the hilt, downing cup after cup of hot tea. "I've got a bit of a cold," he said in a slightly raspy voice. "I've got to take care of myself when we're on the road because if my voice goes, it doesn't make for a very good show that night. I've had some vocal problems in the past, so maybe I'm the slightest bit paranoid about it. But I know that I've been extra careful on the road this time — no reason to take any chances."

No reason indeed! With the Lep's long-awaited return to the American tour trail now in its seventh month, doing boffo box office numbers from coast to coast, Joe and the boys — guitarists Steve Clark and Phil Collen, drummer Rick Allen and bassist Rick Savage — are proving they'll go to any lengths to insure their road extravaganza stays in high gear. Whether that means sacrificing a night or two at the hotel bar to get a few extra hours of sleep or just taking precautions against the common cold, the Leppard men have shown they know how to handle the rigors of the road.

"Going on tour can be an incredible experience," Clark said. "This time, it's not quite as crazy as it was during our *Pyromania* tour. Maybe it's just that we've learned how to handle things better, I don't know. But it seems that everything is going a bit easier now. The amazing thing is still getting onstage every night and seeing all the smiling faces out in the audience. That makes any hardships we have to endure quite worth it."

Hitting the boards has been a particular thrill for Def Leppard this time around due to the unique structure of their stage platform. As anyone who's seen the show knows, the group has employed a huge, centrally-located stage which not only provides four different lines of front-row seats, it also gives every patron in the house a perfect view of the band's activities.

"It took us a few dates to get used to the stage," Elliott said, "but once we did, we loved it. We never had to choreograph our moves up there. We've always had a sort of built-in chemistry among us so that we naturally know where someone is going to be onstage and what he's going to do. That comes in very handy when you're constantly moving about and having to play to audiences on four different sides of you."

The Lep's certainly had no problem winning their capacity crowd over from the first note they played. Hitting the spotlight to the familiar riffs of *Stage Fright*, the band proceeded to tear through a two-hour performance that mixed material from their latest multi-platinum LP, *Hysteria*, with older favorites from *Pyromania* and *High 'N Dry*. All the crowd favorites were there — *Bringing On The Heartbreak*, *Photograph*, *Animal*, *Rock Of Ages* — each seeming to possess even more vitality onstage than their album versions.

"When we go onstage, each of the songs takes on a life of its own," Savage said. "It doesn't matter how hard we may have worked on it in the recording studio, once you play that song live, it naturally changes — and thankfully for us, that change is usually for the better. We had some concern, when we first went out, over how the new material would sound in comparison to some of the tracks from *Pyromania*. But we shouldn't have worried. After a few shows, even we were amazed at how those songs assumed their own character. It's a great process to be part of."

"This has been a very rewarding tour for us," Elliott added. "There were some doubts in people's minds at the beginning, and there were even a few in ours. But I think we've proved to everyone that Def Leppard is one fuck of a great rock and roll band. Having Rick Allen back playing drums as only he can has made this tour even that much nicer. Right now, just about everything is going our way again, and this time we want to make sure that nothing stops that from continuing." □



Joe Elliott: "I've got to take care of myself on the road."



Steve Clark: "Going on tour can be an incredible experience."

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by Adrienne Stone

Pacific Coast Powerhouses Unleash Debut Disc.

Remember when Heather Locklear starred in two hit TV series (**Dynasty** and **T.J. Hooker**) simultaneously? Her moonlighting created a real stir in the television community. How could she possibly find the time and energy to maintain such a schedule? But Heather did quite well for herself, earning a reputation as a hardworking and talented starlet and helping to launch both series to successes.

The world of rock and roll is not immune to such polycareers either. Ken Mary, drummer for Alice Cooper, is also a permanent member of the Seattle outfit, Fifth Angel. Ken, at a mere 22 years of age, has accomplished this by carefully scheduling his recording and touring time. "I played with Alice on his last two tours," explains the tall, blond stick master, "and I played on his last record. It was a situation where we hooked up and things went well at the same time that my band was in the process of signing its own deal. So rather than wait around for that to happen, I went on tour."

Cleverly, Ken used his tour time to tout Fifth Angel. The

band, formed in 1984 in Bellevue, Washington (a suburb of Seattle), released their self-titled debut album on Epic Records last March, and by the time Ken finished his tour with Alice, he was gearing up to go right back on the road again with Fifth Angel. His bandmates — guitarists Ed Archer and James Byrd, bassist John Macko and singer Ted Pilot — are no less diligent. The five members spent nearly a year toiling over **Fifth Angel** — which has all the melodic strength of Judas Priest and the power punch of Iron Maiden.

"This band really has to be given a lot of credit," says Ken, "because the album was pretty much produced by us. We arranged all the songs, wrote all the music and, as a matter of fact, when the mixes didn't come out right, we actually took money out of our own pockets and went back and remixed it!"

Ken credits his bandmates with having the business savvy necessary to survive in the hard-core world of the music industry. "The whole band is real intelligent. We're not into

drugs, and you never have to worry about whether we're going to make it to a gig. We take our music seriously and we're not gonna do anything to jeopardize that."

Fifth Angel always felt that to effectively outdistance the competition, they had to break out of their geographic rut. "Let's face it," laughs Ken, "Seattle is not exactly the music capital of the world. It's a tough place to get noticed. It's not like New York or Los Angeles where you have record companies on your back door, where you can meet people. That's why we work a little harder on our music. And luckily for us, we had a few examples before us. We learned a lot from other Seattle bands like Queensryche and Metal Church, both of whom we're pretty good friends with. We learned from their successes. We're like an all-star band, because we've got all these individuals that are great and you put 'em together and it's just gonna explode."

The explosions won't be only of the audible variety. Although their dynamic

impact is evident on such songs as *Cry Out The Fools* and *Call Out The Warning*, Ken promises that there will be plenty of video and live concert furor as well. "You can't be in an Alice Cooper show for two years and not learn a few things," laughed Ken. "I don't wanna say that our show will necessarily be Cooperesque, but let's just say that there will definitely be some surprises, and lots of things that people haven't seen before."

Well aware of fan expectations, Ken stresses that, "Obviously, you have to be musically competent. But once you do that, I think basically people just want to be entertained. So anything that you do in addition to playing great live is just gonna be a benefit."

With their eye set on an opening slot for a major arena summer tour, Fifth Angel is planning to fulfill their motto — *Conquer The World*. "That's exactly what we're going out there to do," says Ken aggressively. "We want to become the biggest heavy metal band in the world. We know that it's gonna be a long road, but we're ready for it." □

Fifth Angel (left to right): James Byrd, John Macko, Ted Pilot, Ken Mary, Ed Archer.

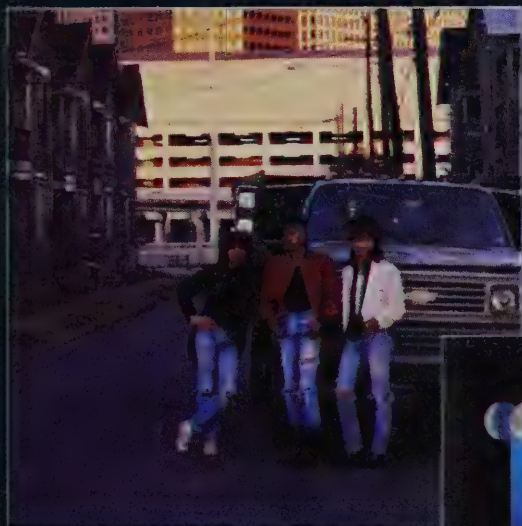


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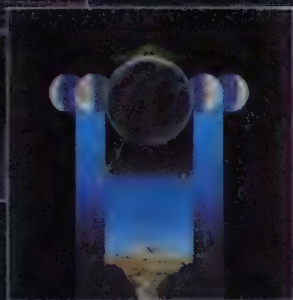


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CINDERELLA



Something To Prove

Tom Keifer: "This whole album is stronger; it just has better material."

Long Cold Winter Further Establishes Philly Rocker's Stellar Credentials.

by Winston Cummings

Spring is here; the long, cold winter is finally over, and that can only mean one thing to rock and rollers across the nation. No, dumb, it doesn't mean that the Cleveland Indians have already been mathematically eliminated from the pennant race. It means that Cinderella's much-anticipated second album is about to be released. Called *Long, Cold Winter* (now you understand why we began this article the way we did), the album promises to cement this Philadelphia quartet's reputation as one of the most talented and successful young bands on the scene. Following the multi-platinum success of their first LP, *Night Songs*, vocalist Tom Keifer, drummer Fred Coury, guitarist Jeff LaBar and bassist Eric Brittingham sequestered themselves in a Philadelphia studio with producer Andy Johns to come up with material that, as Keifer put it, "would blow our earlier stuff away." Tom got us so intrigued by the band's new project that we had no choice but to pull him out of the studio for this exclusive interview.

Hit Parader: Tom, *Long, Cold Winter* is a somewhat strange name for an album coming out in late spring.

Tom Keifer: Yeah, maybe it is, but it's the name of a track on the record. The track *Long, Cold Winter* is a real bluesy song, kinda like a Zeppelin number. It's a little different from anything we had on the first album in that it's very moody and rather long. But it's a killer track, and we're sure the people who liked the first album will really get off on it.

HP: How else does this album differ from *Night Songs*?

TK: It's easy to say it's a better record, but it is. The whole album has a much bluesier feel to it, which is the kind of music that I really love. At one point in our career — before we got signed — we were a real blues band, and we got away from that on the first album. I'm not saying that

this album isn't just as commercial in some ways as **Night Songs**, it's just that it's also a little more ambitious.

HP: There were some rumors floating around that Fred Coury had left the band a few months back. What was behind those stories?

TK: Well, first of all, it's not true. Fred is still very much a part of the band. I guess the rumors got started when he played a few dates with Guns N' Roses after their drummer broke his hand. He's been a big fan of theirs for a while now, and when he had the chance to sit in for those gigs, he jumped at it — which was fine with us; he had finished most of his work on the album by then.

"We reached a certain point in the recording process, then decided to dump all the stuff we had done."

HP: What about the stories that he was a bit pissed off because you were using a lot of drum machines on the album?

TK: I don't think that's true. Using drum machines is just the way our producer, Andy Johns, works. It's nothing against Fred. He's certainly playing a very major role on the album.

HP: How tough did you find the recording process this time around? We've heard that things went pretty slowly on the album.

TK: Things did go pretty slowly and that was because we reached a certain point in the recording process, then decided to dump all the stuff we had done and begin again. The earlier tracks just didn't have the magic we were looking for. There was some great music on those tapes, but I think we set a standard of excellence for ourselves last time and we didn't want to do anything that wasn't even better this time. Anyway, what's the rush? We're not punching a clock. We just want to make a great album, and if it took a few extra weeks in the long run, that's not very important.

HP: As you look ahead, what are your tour plans?

TK: That's kind of hard to say at the moment. There's been a lot of discussion about what we should do next. Some people think we should open again for a while until we see how the album does, then try and go out on our own. A lot of others think that since we ended up headlining last time, if we kick off the tour in the Northeast, which is a pretty good possibility, we might as well headline right from the start. There's also talk about us opening for Judas Priest in Europe and maybe playing some dates with them over here, too. We'll probably have a better idea about that in a month or so — which

is just about when the tour will be beginning.

HP: How do you feel the new album will sell compared to **Night Songs**?

TK: That's hard for me to say; it's up to the people who buy it. I know if I was a fan out there, I'd buy it because it's a real strong rock and roll album. It's got a lot of that roots-rock feel with a real up-to-date sound and production. If quality has anything to do with it, then this record should do just as well from a sales point as the last one. All I can say is that I'm very proud of it.

HP: Is it safe to assume that the band's planning a number of videos for this album?

TK: Well, we had a lot of luck with videos last time because we worked with some very good people, so, yeah, I think it's real safe to say that there'll be a couple of videos coming from this record. Maybe we'll do one for the song *Long, Cold Winter*. I think it really lends itself to a video treatment, though I bet the record company will think it's too long for a clip. Usually, we'll work with the label to decide which song we'll do first. I'm sure they'll give us plenty of feedback because they're behind this project 100 percent. I hope we'll do as many videos for this album as we did for the first one. In fact, I just hope everything goes as well for us in 1988 as it did last year. □

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MAIL

I happened to look at the February, 1988 issue of my son's copy of **Hit Parader** and started to read a Motley Crue item. I got thoroughly disgusted. I don't know how your magazine can sell. These people talk about alcohol and pot like they are brain-damaged.

They are troublemakers and put all good down. Can't you find groups who talk better and think better? The only group in the magazine that was clean and wholesome was Stryper. There should be more groups like them. **Hit Parader**, you are partly responsible for rotting the young people's minds. One way or another, you will pay for all the evil you've passed on to people. I hope you fail in business.

Signed,
A Concerned Parent

I'm outraged, confused, hurt and

frightened all at once. I live in Michigan, right near Detroit, one of the biggest rock and roll towns in the world. So, a while back when I first started reading about the PMRC and metal being banned in some towns, I thought, "Hey, this is Detroit. I don't have to worry." Boy, was I wrong. I was just watching TV and I saw a commercial for one of Detroit's biggest rock stations, who have been playing metal and hard rock for years. The commercial said they were now boycotting metal and concentrating on lamer rock. Then they showed someone throwing a bunch of metal records into a dumpster. What the hell is going on here? And what can I do about it?

Mike
"The Motor City Wild Child" Murphy

It seems to me that a lot of the people who write letters to **Hit Parader** only worship bands because of the way they dress or wear their hair. It's pretty sad when a person only looks at a band's image or gimmick to decide whether he or she enjoys the band's music. There is a lot of good music out there. Look beyond the album cover and listen to what these bands play.

Greg Hyland
South Euclid, OH

Lita Ford is one of the hottest ax-slingers around. I don't care if some people say bad things about her or even laugh at her. She will always be #1 with me. Rock and roll is Lita in her black outfit and her black rich bitch body guitar. Keep rockin' Lita. You're the best! Lita Ford rules!!

#1 Lita Ford Fan
Southern Utah

I really enjoy your magazine. It's killer. I am a true metal fan. And I think when people put down metal, they're downing themselves. They need to listen to it more 'cause metal kicks ass.

A True Rocker
Salt Lake City, UT

Heavy metal bands as great as Motley Crue, Whitesnake, Ozzy Osbourne, etc., should tour more countries. I live in Costa Rica, a country in Central America. People here worship all those guys and would sell their souls to see them live.

Ana Cristina
San Jose, Costa Rica

Jon Bon Jovi must think his fans are really dumb. Where does he get off doing a Rock Against Drugs spot? How can you take him seriously when he does an announcement like that? Then you open a magazine and see him wearing a necklace with the logo for JOB Rolling Paper!?! Rock Against

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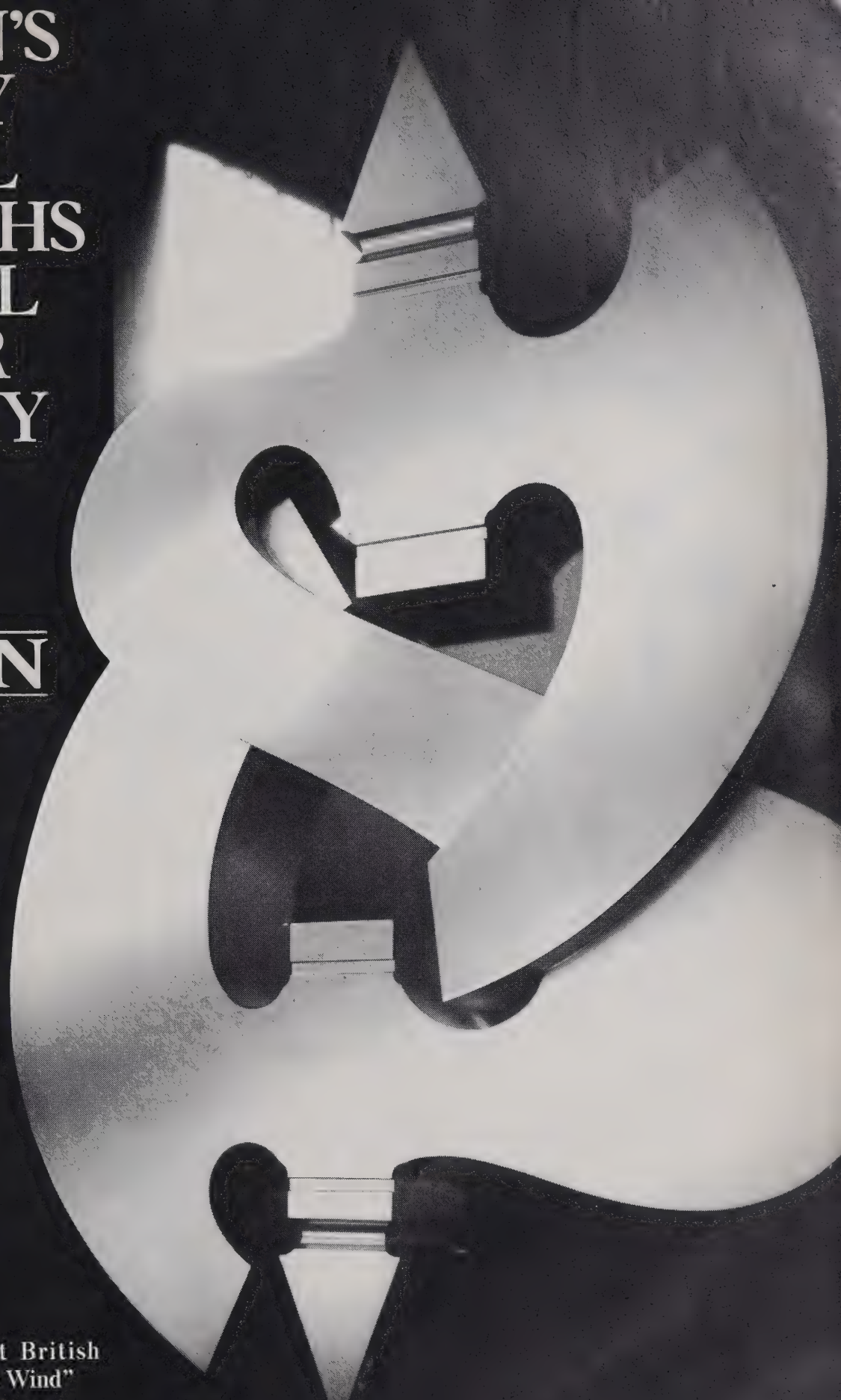


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Drugs is a great idea, but should be done by people who practice what they preach.

Angel

I think your magazine should print stuff about Billy Idol. You print thrash metal, speed metal, hard rock, rock and punk rock. Billy is punk rock. All of his LPs are great. He is part of the rock scene and there are lots of people who want to know about him and his former band, Generation X.

Felicia
Normal, IL

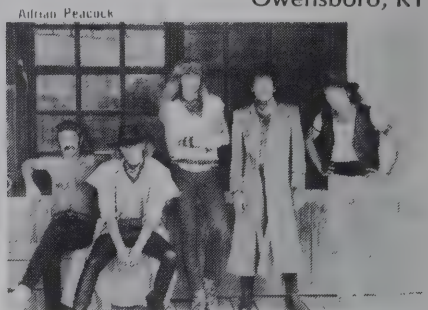
I love the Motley men, but if they don't slow down their sexual habits, they will end up being a memory. Hasn't AIDS killed enough people around the world? I would love to think they'd listen to their fans' advice for once. Hey, who will have to be the first one to die before you guys wake up?

#1 Motley Lover

I am a 17-year-old guy who happens to love these "poser" bands. David Lee Roth, Cinderella, and Bon Jovi are some of my favorites. All of you out

there who make fun of them have no right to. No one is forcing you to accept them. If you don't like their songs, turn off the radio. If you don't like their videos, change the channel. If you're tired of hearing about them, then plug up your damn ears! I'm sure a lot of you guys out there like Bon Jovi but just don't have the balls to say it. But if you don't like these bands, just shut up and leave them to the millions of us who do.

Kenny Mansfield
Owensboro, KY



Saxon

If you're sick of posers like Bon Jovi, Poison, Europe, etc.; if you've already played your Sabbath, Zeppelin and AC/DC tapes to death and you want to hear some fresh heavy metal, check out Saxon. These guys are so underrated that it's sad. Go out and buy **Wheels Of Steel**, **Denim And Leather** or **Power And The Glory**. You won't regret it... I didn't!

Mega Saxon Fan

My friends and I are struggling, trying to get a band started. At times we've felt like giving up. The one man that kept us going is Rick Allen. Thinking about how he overcame his accident and kept on going boosts us up and helps us carry on. Thanks Rick!

Destination
Gainesville, GA

I just wanted to write to tell Bret Michaels of Poison that he is the hottest thing in pants. I would love to get him alone for just one night.

From A Girl Who Wants Action
Bradley, IL

I love your mag, but where's Iron Maiden? I got to the last page of your February, 1988 issue and realized there was nary an article on these very talented veteran metallists in the entire rag — even though they rated in the Top 5 in your readers' poll! What a disappointment! And please, can all material on King Diamond! Cripes, who let him out from under a rock? I thought your mag featured musicians, not two-bit posers acting out overworn scenarios. This guy helps rock and roll keep its band name.

Lisa Mariet



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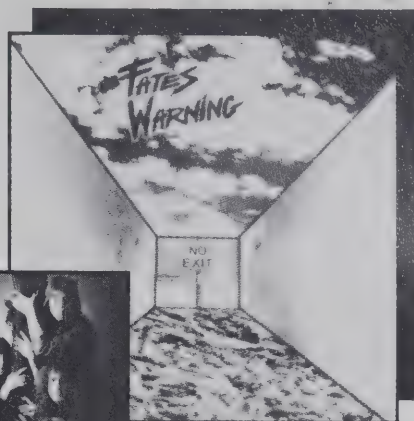
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We partied with Tesla at the Dallas Hard Rock Cafe. They were so awesome! And we got to meet Rick Allen, too. He was real nice. They all rocked Reunion Arena to the top! Please put more pics of Tesla in your mag. Tesla rules!

The Terrible Twosome
Oklahoma City, OK

Faster Pussycat jähms! It's about time we had some originality! Oh, and tell Taime that I'd love to get Downe...

Nikke
Arcadia, CA

to know that I listen to heavy metal every chance I get but I don't do drugs or kill people. I'm an intelligent human being. Guess what, Tipper? I'm a senior in college and can voice. Your husband won't get my vote!

C. Jones

The article in your March '88 issue where Blackie Lawless shot down the PMRC was great. I always thought Blackie and W.A.S.P. were dumb, but this article changed that. Now, I like them. We should elect Blackie for president because he says it like it is,

Jay David Buchsham



Faster Pussycat: A reader loves their originality.

Mick Mars looks good lately. He's taken off his extra weight and doesn't wear makeup anymore. **Hit Parader**, can you put a poster of him in your magazine?

Tara Fragliano
Bronx, NY

Hit Parader, you suck. Can't you leave Dokken alone? Their new album is so great that I can't even say how great it is. George Lynch kicks ass! Just listen to Mr. Scary and you'll see. And if you stop bringing up their "rare" disagreements, they wouldn't have to go through shit about them. They said they are not having problems. What do they have to do, make a public statement?

I'm Rockken With Dokken
Livermore, CA

Blackie is so right; the PMRC has no right to control what we listen to. As an American, I choose freely to listen to heavy metal. Heavy metal fans of America, let's quit arguing over which band sucks and which band is the greatest. We have to unite against the PMRC. Ms. Gore might be surprised

not like Tipper and Albert Gore. Let Blackie write another article.

Ace Shark
Waukegan, IL



Alice Cooper

Alice Cooper has the most disgusting stage show in the world. But who cares? He's the best heavy metal singer around. If you listen to his new album, you'll either become sick or a Cooper maniac for life.

Tony J. Melby
Monett, MO



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METALLICA

On The Road Again

Metal Road Warriors Explode As Part Of The *Monsters Of Rock* Tour.

by Andy Secher

Yes metal mongers, it's finally ready — Metallica's long-awaited, oft-delayed, new vinyl opus, an LP chock full of the molten-hot, multi-faceted metal masterpieces that we've come to expect from vocalist/guitarist James Hetfield, drummer Lars Ulrich, guitarist Kirk Hammett and bassist Jason Newsted. So without further delay, let's get right to our exclusive interview with Lars where he reveals everything you've ever wanted to know about Metallica's newest contribution to metal history.

Ross Halfin/Photofeatures Int.



Metallica (l. to r.): Jason Newsted, Kirk Hammett, Lars Ulrich, James Hetfield.

Hit Parader: Lars, take it away; tell us about the album.

Lars Ulrich: I guess the place to start is way back when we were recording our last album, *Master Of Puppets*. We're a band that likes to think it learns something every time we make an album, and what we learned with that album was not to plan anything too far ahead. When we started work on *Puppets* we booked studio time even before we began writing songs. What happened was that by the time our scheduled time to record rolled around we only had six songs ready to go. This time we wanted to do just the opposite. We wanted to get everything done before we even thought about the studio. But we fooled ourselves. Last time we took five months to come up with those six songs. This time we wrote the whole fucking album in six weeks. That's when our big problem started.

HP: What kind of problem?

LU: Well, we really wanted to use Flemming Rasmussen, who's worked with us on all our albums, as our producer again on this one. But since we had finished writing all the songs by December of last year, we wanted to get into the studio by January, when everything was still fresh. But Flemming was committed to a project over in Europe and he couldn't get away from it. We really tried everything from money to having Jason go over and perform sexual acts with barnyard animals to lure him over to work with us, but nothing worked. So we went to our second choice, who was Mike Clink. He produced Guns N' Roses' first album, and everyone we talked to said he was a real cool guy who was good to work with. That solved our big problem.

HP: Tell us about a few of your favorite tracks on the album.

LU: We start the record with *Blackened* which is kind of your typical Metallica opener. But we wanted to avoid repeating anything we'd done before this time, so it's a song that's really different from anything anyone's ever tried. What's happened is that a lot of bands have come along and "borrowed" some of our ideas about opening albums, so we had to come up with something special on *Blackened*. Another one I really like is *The Shortest Straw*, which is a real uptempo song that deals with the blacklisting that went on in the '50s. Back then, if your ideas didn't fit in, you were in big trouble. Since we've always gone against the grain, we really can relate to that.

HP: It seems that there's a bit of a social overtone on the album — especially on *The Shortest Straw* and *And Justice For All*.

LU: Yeah, that's true. Metallica works a little differently from most bands because we don't write individual songs, we plan entire albums. So the fact that there are some recurring themes isn't really that surprising. We're not a very political band, and we're not the kind of guys to tell anyone what to do or how to do it. But a song like *And Justice For All* really means a lot to us. We've always been interested in the way the American judicial system works — as long as we're not being arrested. There are some really good parts to the judicial system and some really bad parts; we touch on all of 'em in the song.

HP: This is the first album you've recorded

without Cliff Burton. Did you miss Cliff while you were recording?

LU: We always miss Cliff. But the fact is that Cliff's kind of on the record. The song *To Live Is To Die* really is based on a number of riffs that Cliff had written a couple of years ago. It's really kind of cool to have something written by Cliff on the new album. But I'm sure by saying we had to go dig up old tapes I'll get people saying that we can't write our own material again — like a certain former member of Metallica has said in the past.

HP: Well you brought it up, we didn't. How is your relationship with Dave Mustaine these days?

LU: Hey, Dave and I have always been pretty cool, and I think any differences he's had with Metallica have been settled. I know that when Megadeth played a club in northern California a few months back, I went to the show with some friends and we just hung out and had a great time. Dave and I just sat around and talked about the old days and maybe how one day we'll all get together on stage and jam — that would be cool.

HP: There are some rumors floating around that Mustaine may join you guys to record a special single. Any truth to that?

LU: We both got pretty drunk that night, but I don't remember anything like that being discussed, but anything's possible. I really respect Dave. He's taken his band from being something of a joke a few years ago and made them the only band besides Metallica that's really playing music I like. He's a great

songwriter, and I'm sure he'd be the first to tell you that.

HP: I'm sure most of your fans want to know how things went in the studio with Jason Newsted?

LU: He served tea to us while we worked (laughs.) Oh no, now he'll be really pissed at me for saying that! Actually, Jason was great, he wrote most of the stuff that turned out to be *Blackened*. But it's hard for anyone new to really write that much for us. James and I tend to handle most of that. We try to write as a complete unit every time we get together, but before we get too far we always end up jamming on some old tune or getting drunk. But Jason's playing was really awesome on the album, and his songwriting really helped.

HP: You've just started your stint on the *Monsters Of Rock* tour. How has that gone for you?

LU: We viewed it as a great opportunity to introduce 70,000 people a day to Metallica. How can we have any complaint with that? It was the best opportunity of our lives. We had about an hour on stage, and we made the most of it. We gave the people kind of a *Metallica's Greatest Hits* show, and the fans really seemed to dig it.

HP: So now you'll head out on your own tour?

LU: Yeah, probably in October or November. Our manager has already told us he wants us to play in 120 arenas around the country late this year and early next year. That's a real ambitious schedule. But we figure if all those people are ready for us, we'll be ready for them. □

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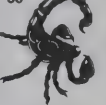
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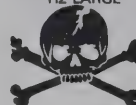
"31
X-LRG.
"46 MED.

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"598



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"45
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"18




SPIDER

"6 LARGE
"49 SMALL




EAGLE

"73



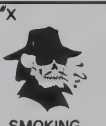
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The sad event in which Motley Crue's Nikki Sixx literally fought for his life after a night of partying with Slash from Guns N' Roses last December may actually have some benefits for the Crue's many fans. Though the band was forced to cancel their entire European tour due to Nikki's childish behavior, they are now preparing to return to the studio to work on a new LP they hope to have out by the fall. "They're real anxious to get back to work," a band spokesperson said. "We won't talk about what happened with Nikki; we just want to look at the positive things that lie ahead."

Metallica will be kicking off their own world tour as soon as their obligations to the Monsters Of Rock are completed. Some rock pundits were surprised that the Bay Area Bashers agreed to take the bottom slot on the package that also features Van Halen, the Scorpions and Dokken, but according to drummer Lars Ulrich, the band had no such qualms. "Hey, we're getting the opportunity to play before 50,000 people or more on every date on this tour — that's unbelievable. We're real happy to be part of this package and to let all those people hear what Metallica's about."

Is there a war of words brewing between Ozzy Osbourne and his former guitarist Jake E. Lee? A few months ago in a **Hit Parader** feature, the Oz called Lee "a guy who's let his ego get the best of him." Jake retorted by calling Ozzy somebody not always in touch with reality. "I don't think Ozzy really ever took the time to understand me," Jake said. "He was much more interested in moving his career along than taking the time to worry about the fact that I didn't enjoy being part of some of his tricks. I'm a musician, not a clown."

Dokken, a band known for their internal disputes, have apparently rallied together using an "us against them" philosophy. "We can't make anyone like us — and we don't really care if they do or they don't," Don Dokken said. "We've worked hard to get where we are, and we've gotten here because we've listened to our own advice — not our record company's or our manager's. We know what's best for this band, even if some other people think we're crazy."



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Heavy metal HAPPENINGS

by Andy Secher

Lita Ford made some interesting remarks recently when **Happenings** asked her what she would have done with her life if she hadn't made it in rock and roll. "I'd probably have become a hooker," Lita said with an impish smile. "You know, one of those high-class call girls who get paid for having sex with millionaires in exotic places. I think I could get off on that. But I've got to admit that I'd trade all the sex and all the partying in the world for a platinum album."

Rumors abound that Kiss will once again don their makeup for at least a few special shows. The band's management admits that overtures have been made to promoters about booking such an event, and former Kiss guitarist Ace Frehley insists he was contacted about rejoining the band

for the shows. But according to bassist Gene Simmons, those shows — if they ever take place — are still years away. "The only way I could ever see doing any shows with makeup is if they're the last ones of our career," Simmons stated. "That's not about to happen for a long, long time."

According to Steve Clark and Phil Collen of Def Leppard, the band's fans shouldn't be too surprised to see a new album from the group by late fall. "What, do you want us to take another four years?" Clark laughed. "Nothing is set yet, but we do have song ideas that have developed on the road," Collen added. "I don't know if the record will really make it out this year, but I don't think it's totally out of the question."



Lita Ford: "If I hadn't made it in rock and roll I'd probably have become a hooker."

Democracy can be hell — just ask the guys in Poison. Apparently, since everyone in the band has an equal say about matters such as album titles, the boys in the band wrestled on the floor to decide what the title of their new album would be. "I've got the biggest mouth and I won our wrestling matches, so that's how it got to be called **Open Up And Say Ahh**," frontman Bret Michaels explained. "Anyway, some of the titles those guys wanted to use you couldn't even print in a magazine like **Hit Parader**."

Has his band's sudden rise to superstardom affected Megadeth's Dave Mustaine? Nah, he's taken it all very much in stride. "I never really had too much of a concern about us making it big," he said. "Our goal this time was to have our ugly mugs on the bedroom walls of every kid in America. We want to become so big that radio will have to play our music — though we don't give a shit if they do or don't."

Aerosmith's Steven Tyler explains the regimen he's using to keep himself in prime physical and mental shape these days: "I'm just doing the exact opposite of everything I used to do," Steverino said with a laugh. "When I used to be sticking things up my nose, now I'm out jogging. When I used to sit around drinking, now I'm out meeting the fans. I've got to tell you, it's a lot of fun to wake up in the morning and remember what you did the night before. Hell, I've got years that I really can't remember too well."

Billy Sheehan, deposed a few months back from his bass spot in the David Lee Roth band, has some less-than-kind things to say about his former main man: "What happened between Dave and myself is a great mystery to me, but I guess I just wasn't fast enough saying 'Yes sir!' to him. Now I understand why the Van Halens went off on Dave in the press. He can be very difficult to get along with."

Forget those rumors about White Lion's bassist James Lomenzo splitting from that band to join the new group fronted by Ray Gillen and Jake E. Lee. "I've known Ray for years, and I sat in and jammed with those guys when I

was out in L.A.," Lomenzo said. "But that's as far as it goes. Why would I want to leave White Lion when things are starting to break so well for us? I may not be too bright — but I'm not that stupid."

Anthrax' Scott Ian thinks the group's

new LP, **State Of Euphoria**, will be the disc that puts the band in the metal big time. "We haven't sold out at all on this record," he said. "It's just a better album than anything we've done before. Bands like Metallica and Megadeth have proved that there's a big market for heavy metal, and we think this is the album that will show

everyone that Anthrax deserves the same kind of attention those bands have." □

Letter Of The Month

Dear Andy,

I've heard that **Hit Parader** is starting its own record label. Hey, is that true? I'm in a metal band and I think we have what it takes to become really big. If you guys are starting a label, please let me know, because we're the band you're looking for.

Mike Black "Double Trouble"
San Francisco, CA

Dear Mike,

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Anthrax' Scott Ian: Excited about the band's new LP.

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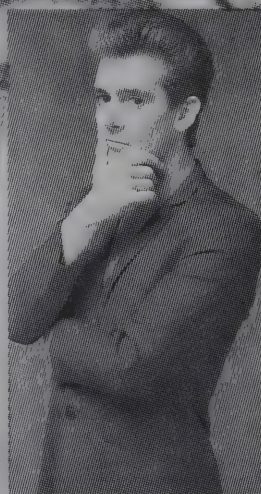
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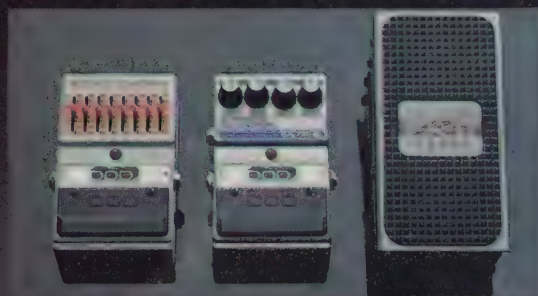
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DOKKEN

War & Peace

Melodic Metal Masters Reach
Superstar Status At Last.

by Rob Andrews

It was an hour before showtime and Don Dokken sat quietly in the corner of his band's dressing room reading a copy of *Hit Parader*. "You know, you really shouldn't keep writing about all this feud crap," Don said in a barely-audible voice. "You don't know what it does to a band when one guy reads what another guy has said about him. I don't care how accurate the quote is. This band has always had a delicate chemistry, and with things going as well they have been lately, we don't want to do anything to mess it up."

In another corner, guitarist George Lynch was carefully tuning a guitar. His sentiments mirrored Don's. "We take everything that's written about us pretty seriously," he said. "Sometimes I'll read something Don said, or he'll read something I said, and it opens up a whole bunch of questions within the band. It's like, you know, 'Hey, did you really say that?' The fact is that everyone here has been getting along fine — *until* a magazine starts printing that we're saying nasty things about each other."

One would think that a few mischosen words in the national press would be no more than water off of the proverbial duck's back to Dokken these days. After all, their most recent album, *Back For The Attack*, has finally established them as superstars, selling over a million copies in the process. They've also launched their first national headlining tour, which is packing arenas from coast to coast with fans anxious to hear the group's special melodic metal stylings. But apparently that's not enough for Dokken. Not only do they want fame and fortune, they want to be loved too.

"We're a band that really knows what's best for itself," Don explained. "In the past, we've had managers, record company execs and just about everyone else tell us what to do. On this album we decided that we were just gonna do everything the way *we* wanted to. I guess we didn't make many friends by doing that, but the results are really all that matter. We can't make the record company love us, and we can't make *Hit Parader* love us — and, in fact, it sometimes seems that we're a target. But we can make some great music which will hopefully make the fans love us. And that's really all that matters."

"We have four very different personalities involved with this

band," bassist Jeff Pilson added. "Each of us looks at what's going on in very different ways — but that's one of the things that makes Dokken a very good band. Don tends to take things very seriously, while George and I tend to be a little more carefree. Forget about Mick, to him everything is just a laugh. The bottom line is that we're all pretty good friends. We've been through a lot together and we've survived it all."

One of the major things that Dokken has survived is the fact that their public profile had never been particularly high. They've chosen to stress their music before their image and due to that, they've remained a relatively faceless band — a bit unusual for a group that has enjoyed consistent million-plus sales. Lynch, for one, believes that a strong video presentation is all that stands between Dokken and true superstardom.

"I don't know if the *Burning Like A Flame* video is the one that will really cement our faces in people's minds. Maybe the next one will do it. The album's been selling on the strength of the music, which is great, but we all think that with a little help from MTV to go along with the increased press coverage we've been getting, anything's possible. We've never really had a huge hit single that would force the video people to keep playing our clip. On top of that, we're not the type of band that's into wearing makeup and acting outrageously, so our image is never gonna shoot us into the limelight."

"We've taken the slow route to success," Pilson added. "I don't think there's any doubt about that. But in a number of ways, that's real healthy. We've built a very strong core of support through touring and album sales. People haven't come to our shows to see the band that's made the neat video; they've come to hear us play our songs. I'm not saying we wouldn't want to have a video that really makes us recognizable as individuals, but somehow that hasn't happened yet. We've come close with things like *Burning Like A Flame* and *Dream Warriors*, but there's always been something missing. We don't know exactly what that something is. Believe me, if we did, we'd fix it."

Still, despite their supposed "deficiencies", Dokken have firmly established themselves as one of rock's premier in-concert attractions. Let's face it, Lynch is perhaps the premier guitarist in the rock world — a guy who's as fast as Yngwie, yet plays with the emotion and skill of Eddie Van Halen. Don is a frontman with charisma and

charm — a vocalist who takes his music as seriously as anyone in the rock realm. And Pilson and Brown form a rhythm section that works with the precision and power of a jet engine, a unit that may well be state-of-the-art in the metal world. Together, they form a cohesive unit both onstage and, believe it or not, off stage as well.

"Maybe we should start doing some of the crazy things that other bands do just so people will stop talking about all the fighting that supposedly goes on here," Pilson said. "Believe me, we've never

gotten along better than we do now. We only wish people would believe that. I guess the magazines just love writing about controversy — even when it really doesn't exist. In a perfect world, music magazines would be content to write about music. But that's asking too much, I guess. So we'll just have to live with the kind of attention we get and slowly but surely convince people that what we've been saying all along is true — that Dokken really is a great band made up of four guys who really like one another." □

Rick Gould/ICP



Jeff Pilson: "We have four very different personalities in this band."

STRYPER

Praise The Lord

In God We Trust Proves L.A. Quartet Are A Hell Of A Band.

by Dan Jensen

Comedian Jay Leno has made a career out of voicing his "beef" on television, strongly, and often outrageously, stating his pet peeve of the moment. Stryper's Robert Sweet will probably never get a special guest spot on the David Letterman Show like Leno, but the God Squad's drummer has his own "beef" these days. Apparently, he's sick and tired of people making him out to be some sort of religious fanatic — a guy who abstains from sex, is always preaching at someone and never seems to have a good time. According to Robert, nothing could be further from the truth — well, almost nothing.

"When you try to be open and honest, people tend to twist what you're saying," Sweet explained. "Somehow I've been turned into this nut who does — or doesn't do — all the things people expect rock stars to do. Yes, it's true, I don't believe in premarital sex, but some people have taken that fact and made it sound like we're on a mission to transform all the groupies out there into nuns. That's silly. We certainly have a lot of fun when we're on tour, Stryper's not as serious as some people think.

"I've heard that there are some producers who wouldn't even consider working on our new album because they were scared they'd have to go to church every morning," he added. "We're not the type of guys to force any ideas or beliefs on anyone. We're out to show that the word of Christ is joyous and good, and that's all we're out to do. Forget about religion — we don't even like the word. It's the positive, loving message of God that's our primary motivation."

Once again, Stryper have effectively utilized their album product to communicate their unique message. In the same vein as earlier LPs like **Soldiers Under Command** and **To Hell With The Devil**, Robert and the rest of the band — his singing, guitar-playing brother Michael, bassist Tim Gaines and guitarist Oz Fox — have crystalized their statement of purpose on their latest vinyl venture, **In God We Trust**. It's a simple phrase, yet it cuts right to the heart of the Stryper songmaking machine by combining the boys' love of God with their fondness for, shall we say, financial reward.

"The amount of money we make is nobody's business," Robert said. "We suffered a long time in this band before we saw any money, and we've never believed that you had to suffer and be poor to be a good Christian. A lot of people have criticized us for being so blatant and putting a \$100 bill on the cover of the album but, as usual, they missed the point. It wasn't the money that was so important, it was the fact that every dollar printed in this country stands on the principle of In God We Trust, which is right there on the back of every bill. This country was founded on a belief in God, and all we're trying to do is make sure people are aware of that."

Judging by such new tracks as *The Writing's On The Wall*,

and *I Believe In You*, Stryper have once again presented their religious message in a way that will appeal to the secular community. If any band has found the key to presenting "subliminal" messages, it's not metal's host of satanic rockers, it's Stryper. Sweet, for one, is proud of the band's ability to mask the true meaning of many of their songs with a well-tuned phrase and clever lyric.

"We've never tried to hide the fact that every song we've ever written has been about God," he said. "Some people listen to songs like *Honestly* and assume it's about a relationship between a man and a woman, and that's fine with us. The song *is* about a relationship, but it's between people and God. We don't want to hit anyone over the head with our beliefs, but we don't think there's any way they can miss what we're saying if they really listen to the albums or come to our shows. But we've learned that if you try to shove religion down people's throats, all you'll end up doing is turning them off to religion."

Certainly, those who attend Stryper's in-concert convocations can't miss the religious overtones of the evening. With Michael Sweet pointing to the heavens on every other lyric and extolling the wonders of the Lord during each between-song rap, a Stryper concert is part rock show and part sermon. But perhaps the evening's most controversial, and exciting, moment is when the band starts lobbing Bibles to the audience. Judging from the crowd's frenzied response, one might think the band was handing out money. Upon asking some of the lucky Bible recipients why they wanted the books, one finds some unexpected answers.

"Oz Fox sweated on it right here," one excited young girl said, proudly pointing to a dark blotch on the pocket-sized Bible's front. "If somebody in Stryper touched it, I want it."

Evidently what matters to many of the band's audience isn't whether the article tossed to them is a paper towel or the Holy Bible, the fact that a band member touched the item is what gives it its true importance. When informed of this, Robert Sweet could only smile good-naturedly and shrug.

"Maybe that's the way some of them feel about it," he said. "But with all the Bibles we toss out, maybe there are a few kids we're reaching who wouldn't have known about the wonders of Jesus Christ before. We're missionaries, and if we can reach just a few people each night, then I feel we've done our job. Nobody ever said that everyone who comes to our show is into what we believe. That's not important. We just hope to reach a few people out of that audience, and if some of those TV preachers don't like what we're doing, that's too bad. It's time they realized they're turning off more people to religion than anyone."

"We realize what we're doing is somewhat controversial," he added. "But obviously God has given us a talent through which to communicate his message. We're very thankful for that. Kids today need a bit of hope in their lives; it's a tough world out there. When they turn to Stryper, we give them that hope to carry on with their lives and make a significant contribution to humanity. If that happens — even occasionally — we'll be a very happy band." □

Don Kline

Stryper



JUDAS PRIEST

by Mortimer Sedgewick

Metal Masters Return With *Ram It Down*.

Annamaria DiSanto



Engines On High

If one group can rightfully be called The Godfathers Of Heavy Metal, then Judas Priest is unquestionably it. Over their dozen-year career, this British metal machine has helped shape the sound and style of the form like no band either before or since. Their black-leather garb, bone-crunching style and hellbent stage performance have become part of metal lore, the wellspring from which bands as diverse as Cinderella and Megadeth have drawn their primary inspiration. But before this begins to sound like some sort of eulogy let it be said that Priest's latest LP, *Ram It Down*, proves that vocalist Rob Halford, guitarists K.K. Downing and Glenn Tipton, bassist Ian Hill and drummer Dave Holland remains as vital an artistic force as ever.

"We've been through the so-called 'thrash' scene before," Halford said. "In fact, when we released *British Steel* eight years ago, we may have been the originators of that style. But it

Glenn Tipton: "This is the most ambitious album we've ever presented."

bothers me a bit to think of Priest as merely a thrash band. We're a continually evolving force. We never venture too far from our metal roots, but we've explored the more commercial side of the spectrum with songs like *Living After Midnight* and the more technological side with albums like *Turbo*. What separates Priest from most other metal bands is that we strive to always stay one step ahead of the competition."

"So many bands have come along and tried to rip us off over the years," Downing added. "That's been going on for a decade. I remember the first time I saw pictures of Iron Maiden; I didn't know if they were pictures of us or some other band. That's gone on with newer groups as well. So many of the young metal bands have adopted the black leather look that we first used ten years ago. I know Rob and Glenn find that somewhat amusing, but I find it somewhat annoying. I don't view those groups as a real challenge, but why can't they come up with some ideas of their own?"

Certainly, Judas Priest have never had any difficulty coming up with a variety of new and exciting musical concepts. While their experimentation had occasionally met with critical disdain — case in point, last year's disappointing *Turbo* — they've never stopped looking for ways of carrying the metal banner to previously uncharted artistic vistas. On their latest album, however, they've continued to expand their sound yet simultaneously taken a step back to ground firmly enriched by their own metal roots.

"This album is in some ways a back-to-basics effort by Judas Priest," Halford explained. "It certainly takes some chances, but I think anyone who hears it will think first and foremost, 'This is an incredible heavy metal album.' That's what we set out to create. We're very proud of the classic Priest songs that have been recorded in the past, and we see no reason not to continue adding to that legacy."

"I love this album," Downing added. "I don't always say that about our projects. I always like them, but sometimes I have questions in regard to how they'll be accepted. This time, I have no questions at all. This is Priest playing music as only we can."

Actually, some of the material on this record was held over from the band's *Turbo* recording sessions in 1986. Now, lest anyone assumes these tracks are the "rejects", be assured that they're

not. When Priest began work on *Turbo*, they planned on it being a two-record set featuring a wide variety of metal styles. However, their record label balked at the double-record concept only weeks before the album's scheduled release, which forced the band to do some radical reshuffling. In the process, such outstanding tracks as *Red, White And Blue* — a riff-laden monster in the noblest Priest tradition — found themselves on the cutting room floor.

"We had to decide which tracks to use on *Turbo* and which ones to hold," Tipton said. "Since we had already used guitar synthesizers on a number of songs on the album, we figured we'd collect the more progressive, technological tracks we had done so far and put them on *Turbo*. As a result, we had a few of our best rockers left over. We've utilized some of them this time, but we've also recorded some outstanding new tracks during the last few months."

"We've been going through one of the most creative periods in our history," Halford said. "When we finished the last tour, we went to Spain and just started writing. The ideas were coming with amazing ease — which is something that hasn't always happened in the past. We ended up being way ahead of ourselves in terms of new material because the *Priest Live* LP was released at a time when our next studio album might have come out. It put us in the wonderful position of being able to pick and choose among some incredibly good songs."

Now that *Ram It Down* is out, Priest are preparing to return to their first love — the concert stage. They've already completed a European tour with Cinderella, and that same pairing will be heading out onto the U.S. tour trail later this month. For Halford in particular, the wait to get back on the road has been excruciating.

"When you've been living on tour buses for most of your adult life, to try and settle down for more than a month at a time is very hard," he said. "I enjoyed our time away from touring because it was such a creative period for us. But once the album was done, I was counting the days until we got back on the road. We think the fans will be in for the customary surprises this time around. We have our biggest stage show ever, and if anyone's seen us over the years, they know that's saying something! Everything about Priest is bigger and better than it's ever been before, and for us that's an unbelievably exciting feeling." □

Rick Gould/ICP



K.K. Downing: "So many bands have come along who've tried to rip us off."

MEGADETH

Power & Pain

Power Metal Merchants Stake Their Claim To Fame With **So Far, So Good... So What.**

by Rick Evans

By now, most *Hit Parader* fans have surmised that Megadeth's Dave Mustaine isn't the most stable personality on planet earth. In fact, Dangerous Dave's erratic behavior has been at the root of many of his problems over the years — as well as some of his successes. Take, for example, the recent changes within Megadeth in which drummer Gar Samuelson and guitarist Chris Poland were replaced by drummer Chuck Behler and guitarist Jeff Young. To most band leaders, scrapping half your unit after your last LP (*Peace Sells... But Who's Buying*) achieved "gold" status would not only be foolish but unthinkable. But to ol' Dave, it was something that had to be done to keep Megadeth's metal wheels rolling at top speed. Recently, we discussed Mustaine's unpredictable behavior with him during a break in Megadeth's national tour supporting their smash hit LP, *So Far, So Good... So What*.

Hit Parader: Dave, why did you fire Samuelson and Poland a few months back?

Dave Mustaine: This band is my life, and we only wanted guys in the group who were as totally dedicated to Megadeth as Dave [Ellefson] and I were. Gar was living with a woman at that time and he wanted to settle down and raise a family. Now there's nothing wrong with that, and I wish him the best of luck in whatever he does in the future because he's a good guy and a good drummer. But right now, family life and Megadeth just don't mix. He also had some other personal problems that were affecting his commitment and his reliability. That's something we won't put up with.

HP: What about Chris Poland?

DM: In Chris' case, it was a slightly different story. He was kind of a strange guy at times. He goes way back with Gar, and we kinda sensed that if we ever got rid of Gar, Chris would leave too. But as it happened, when we came off the road last year he really started to flip out on us. He was calling me at home all the time complaining about the band and about how I was driving him nuts. Then I found out that he was

trying to get some of my financial information from my accountants. That's what really pushed it over the line. I fired him right then.

HP: How did you find the new guys, Jeff Young and Chuck Behler?

DM: We kind of sensed that something was going to happen with Gar towards the end of the last tour, so we naturally kept our eyes open for drummers who would fit into the band. Chuck is from Detroit, and we became aware of him last summer through some mutual friends. They told us about this guy who was a real heavy drummer, almost like a John Bonham, and that naturally interested us. When we finally had the chance to hear him, we found they were right. The guy's got what we call the "Behler Stomp", which really adds a lot to our sound. He actually was with us on our last tour as Gar's drum roadie, but we knew he was a special guy even then.

HP: And Jeff?

DM: Well, we hired Jeff because he's cute and looks good in our publicity photos. (laughs) He's got a real unique playing style that not only fills the role Chris played in the band but adds a lot too. He's not a one-dimensional player. Jeff has

listened to a lot of the great guitarists in rock history, and he's conveniently "borrowed" a few ideas from each of them. But when he plays, it's with a style and sound all his own. With Jeff and Chuck in the group, we know Megadeth is twice as strong as it ever was before, and we're proving that on stage every night.

HP: How do you respond to those people who say that you're Megadeth all by yourself, that everyone else is merely a backing player?

DM: I don't think it's true. I do write the material and produce the albums, but if I felt I was the entire band, why would I care who else was in the group? We've set out to make Megadeth the best *band* we can make it. I'm not trying to turn myself into some sort of solo star. That's bullshit.

HP: How does *So Far, So Good... So What* differ from some of your earlier work?

DM: I've heard people say that we've sold out on this album, that we've tried to be a little more commercial because *Peace Sells... But Who's Buying* went gold. I don't think those people are listening with both ears. This record is every bit as intense as our earlier albums, but maybe it's recorded a little better. Just because you can hear the vocals and the lead guitar lines doesn't mean it's more commercial. It just means we spent more money producing the thing.

HP: People were surprised by your decision to include *Anarchy In The U.K.*, the old Sex Pistols' song, on the album.

DM: I always liked the song because it captured the kind of obnoxiousness that I like. It's a great image and attitude song. We're not trying to use it as any sort of political statement — hell, we're a bunch of Americans — but the song does have a real anti-social attitude, which is what Megadeth is all about. Anyway, I think our version is a lot better than anything the Sex Pistols ever did.

HP: Megadeth has become one of the kings of the power metal world. Do you see the form growing, or do you see the metal mainstream eventually diluting the style?

DM: To me, it's definitely still growing. It has a lot of potential if people stay true to its original attitudes and ideals. There are a bunch of new bands today who've listened to groups like Megadeth or Metallica throughout their teen years, so we're an influence on their style. That's hard for me to imagine, because in my mind we're still a real young band. It's weird when musicians come up to me and say, "Dave, I've been listening to you since I was a kid"; it makes me feel like a fucking grandfather. But it's cool; I understand where they're coming from and I wish them the best of luck. I don't view any of those young bands as competitors. We're all in this thing together. □

LA RAYMOND

Dave Mustaine



IRON MAIDEN

Masters Of Mayhem



Jeffrey Mayer

The Maiden metal machine at work (left to right): Dave Murray, Bruce Dickinson, Adrian Smith.

British Bashers Hit The Road Behind *Seventh Son Of A Seventh Son*.

by Andy Secher

Iron Maiden have never let the term "heavy metal" limit their artistic scope. What better evidence of this would one need than their latest LP, *Seventh Son Of A Seventh Son* — a richly varied concept album that explores mythology, clairvoyance and demonic possession in eight tracks of powerhouse music? For vocalist Bruce Dickinson, bassist Steve Harris, guitarist Dave Murray, drummer Nicko McBrain and guitarist Adrian Smith, *Seventh Son* is just the next step forward in an amazing career that has seen these quintessential British Bashers rise to the very apex of the metal world. Recently we hooked up with Dickinson in New York to discuss the new album, the band's upcoming tour, and the reaction of conservative action groups to Iron Maiden's bizarre artistic approach.

Hit Parader: *Seventh Son Of A Seventh Son* is certainly a very ambitious undertaking. What prompted the band to tackle such a complex project?

Bruce Dickinson: Actually, the way everything worked out on this album is quite strange. Last fall, I started writing songs at home in England. After I'd been working on them for a few weeks, I gave Steve a call to discuss them and see what he'd come up with. I went over to his house to play him some of my ideas, and as soon as we started talking, we knew something strange was going on. I had written lines like "Seven deadly sins... Seven ways to win," which ended up as part of the album's intro. Steve was totally blown away because he had already written the song *Seventh Son Of A Seventh Son*. It was like we were on exactly the same wavelength without even having discussed the matter.

HP: Is that when you started writing with a concept in mind?

BD: Believe it or not, we never had to write with the concept in our heads. All the work we had done on our own just naturally fit together. Dave had come up with a tune that emerged as *The Prophecy*, which, again, fit right into the overall plan of the album. Adrian had already written the music for *Moon Child*, which he and I collaborated on to finish. The fact that the album stands together so well when each song was written on its own is quite remarkable. That's particularly true since we decided from the very beginning that we didn't want to sacrifice the strength of any individual song for the sake of a concept.

Anthony D. Lane

Bruce Dickinson



HP: In some ways, this album seems to take Maiden a step further away from your metal roots.

BD: I don't know if that's really accurate. We've never minded being called a heavy metal band, but sometimes people get a certain impression of you when they hear that term. We've never wanted to be limited in what we can do on an album because we were expected to play a certain way. On this album, for instance, we have a bit of an Elizabethan stomp on *The Prophecy* and some a capella vocals on *Can I Play With Madness?* But, on the other hand, all the tracks have a very strong musical foundation, and I don't think fans listening to the record will ever think it's anyone but Iron Maiden playing this music. We do have a very unique sound.

HP: Can you give us a brief synopsis of the plot that runs throughout the album?

BD: I'll try, but I really don't know how brief I can be. The album starts out with a very Jethro Tull-sounding intro, featuring just an acoustic guitar and a voice. The lyrics paint a picture of mankind being very mortal and eventually doomed to sin — because mankind inherently enjoys sin. From there, we go right

into *Moon Child*. The number seven has always been the number of the moon in astrology, and moon children have always been thought of as being clairvoyant — able to see the future. In this song, a child is born and God and the devil fight for his soul — it's very dramatic. From there, the story delves into the nightmares this child has as he grows up. He goes to a fortuneteller to try and learn of his fate, but he learns nothing because while he is a clairvoyant, the only future he can't see is his own. Eventually he falls in love on *Evil That Men Do*, but the woman he falls in love with is the devil's daughter.

HP: Wait a minute. This album seems like it comes out of the PMRC's worst nightmares.

BD: (Laughing) Good! As far as I'm concerned, they shouldn't even be given the time of day. Living in England, and having recorded the album in Germany, we've been away from some of the narrow-minded thinking that seems so prevalent in parts of America. When I'm forced to encounter it again, it really makes me annoyed. Who are those people to say anything about music? They should just concentrate in trying to run their own lives.

HP: Sorry, I've just made you digress from the album's storyline. Please continue.

BD: Well, what I described is basically side one of the album. On side two, we kick off with the ten-minute title track, *Seventh Son Of A Seventh Son*. It's a big production track with choral voices and a narrative section. That leads right into *The Clairvoyant*, which tells about the boy's finally discovering his powers and how to use them. Eventually he foresees a natural disaster which will destroy a village, but when he warns the town, nobody believes him. When his prophecy comes to pass, instead of believing in his ability to see the future, the townspeople blame him for the tragedy. Their reaction leads him to lose faith in the human race and, in total disgust, he kills himself during the song *Only The Good Die Young*. But because he has committed suicide, his soul falls into the possession of the devil.

HP: It sounds like the album is rather depressing.

BD: In parts, perhaps, but actually it ends on a very upbeat and moral note, though I'm sure most people will choose to overlook that.

HP: What kind of stage show are you putting together for the album?

BD: Actually, for our summer tour dates in America, we'll probably have little or no stage production. We'll be playing a number of big outdoor arenas with a variety of bands, so at that time, we'll just go onstage with our instruments and other amps. But in the fall we'll come back to do our normal American arena tour. At that point, we'll unveil a rather elaborate Gothic stage that will work in conjunction with the concept of the new LP.

HP: You've released some very interesting B-sides to your recent singles. What made you decide to re-record *Charlotte The Harlot*?

BD: Because it's a great song and a lot of fun to play. Nicko and I weren't in the band when that song was first released, so this gave us a chance to play it in the studio. Some of the other tracks we've done as B-sides for this album include our rendition of Thin Lizzy's *Massacre* — another one of our favorite songs — and a thing called *The Black Bart Blues*, which tells about some of the adventures we had in the back of our tour bus last year.

HP: It certainly sounds like Maiden is in great shape to have an incredible year.

BD: We certainly hope so. We're looking forward to getting back to America and getting onstage again. It's been a while since we last performed and, to say the least, we've missed it. We may have a lot of fun writing songs and recording albums, but when it comes down to it, Iron Maiden is still a band that just loves to get onstage and play. That's where the real satisfaction is. □



Dave Murray: One of Maiden's founders, he remains at the heart of the band's sound.

Rock Gault/ICP


Steve Harris





MIT PARADER
Edward
Van Halen





Rudy Sarzo (l.) and Adrian Vandenberg: While they've both been tempted by recent offers from other bands, both will be staying with the Snake.

WHITE

Coverdale & Co. Continue U.S. Road Jaunt In Support Of Sextuple Platinum Platter.

by Winston Cummings

During his fifteen-year career, David Coverdale has seen and done just about everything in the world of rock and roll. He's tasted the sweet fruits of success, first with Deep Purple (with whom he recorded four LPs) and later with Whitesnake. He's also been forced to drink from the bitter cup of pain and disappointment as he's struggled against illness and consumer apathy while trying to insure Whitesnake's place at the top of the metal mountain. Even recently, as the Snake's most recent album has sailed past the sextuple platinum plateau, Coverdale had to overcome yet another debilitating sickness — just one more barrier in his path to happiness. But overcome it he has, taking the Snake back on the U.S. tour trail for a fitting caper to what David describes as "the most unbelievable year of my life."

SNAKE

A MATTER OF PRIDE

Ross Marino



David Coverdale: "I think I can survive anything that might befall me in this business."

Hit Parader: You were recently sidelined with an illness known as Giardia. What exactly is that?

David Coverdale: When they first told me what I had, I assumed they were giving me an Italian sports car; that's certainly what Giardia sounded like to me. But then they explained that it was an intestinal illness that wasn't a laughing matter. The doctors were more than a bit perplexed about exactly where I caught the disease. Evidently you can only get it in a cold-weather, high-altitude environment. The physicians first

asked me if I had been to Moscow recently. I had to tell them that while our tour has gone virtually everywhere, Moscow wasn't on our itinerary. Then they asked if I had been above the Arctic Circle in Scandinavia. Again I had to tell them that there wasn't a big rock market there. Then they asked if I had been in Denver. That one I could answer "yes" to. Evidently that's where I caught the blasted thing.

HP: How did coming down with the sickness affect your touring schedule?

DC: We had to cancel a big part of our European tour, so quite obviously it did present something of a problem. I hope we'll be able to get back over there when the American part of our tour is completed, but at the moment, I have no idea when that might be. Right now, we're planning on staying on the road here through most of the summer. We do owe something to our European fans because they've been incredibly loyal to us over the years. The only unfortunate part of it is that a band like ours can tour Europe, sell out every show and still not make a dime. That's the beauty of the arenas in America. A band can work hard and actually end up with a paycheck at the end of the day.

HP: You're obviously enjoying your time on the road over here.

DC: Absolutely. We're playing some wonderful music every night, and the fans have been incredibly warm to us. The beautiful young ladies who show up backstage every night are such a blessing. We call them the Sisters Of Perpetual Indulgence. They help us get by on all those lonely nights.

HP: But what about the beautiful Tawney Kitaen? We heard the two of you were getting married. She certainly seems like enough woman for one man.

DC: (Laughing) She certainly is! I was, of course, speaking for all the other fine gentlemen in the band who enjoy the company of our lovely female fans. I would never even think of doing such a thing. (Laughs) Tawney is a wonderful woman and she's brought many rays of sunshine into my life. One of her special qualities is that she understands rock and roll and isn't

particularly upset about the goings-on backstage.

HP: You've turned Tawney into the "Whitesnake Girl" through your videos. Will that continue in the future?

DC: Well, you've probably noticed she's not in our most recent clip for *Give Me All Your Love*, and that was done intentionally. Tawney is more than my girlfriend and the girl in our videos, she's a talented actress who already has a number of movie credits to her name. We both believe it's time for her to get back to making movies and resuming her career. Hopefully, her experience in our videos will help her film career, and I naturally, only wish her the best.

HP: Changing the subject, we hear that Robert Plant has had a few objections to Whitesnake's "borrowing" Led Zeppelin's style.

DC: I have heard a bit of that too. Robert and I have been very close friends for a long time. We've often spoken about going out on tour together as the Unrighteous Brothers. I understand that Whitesnake's success has gotten him to consider putting some of the old Zeppelin classics back into his live set. If we've been able to do that, I think we've done the rock world a major service.

HP: So you don't see a feud brewing there?

DC: I certainly hope not. (Laughing) I think we're both a bit too old for that. In fact, I'm quite looking forward to seeing Robert, so that we can discuss some of the more exotic and erotic experiences from this tour. I'm sure he'll find them most entertaining.

HP: Do you want to let us in on some of those experiences?

DC: Actually, I'd rather save them for my memoirs. Let's just say that things have been done by members of this band that may have previously been considered impossible. I think we have found that the laws of gravity don't always apply. But I would once again like to extend my heartfelt thanks to the lovely young ladies of America who continue to make every day of our lives more pleasurable than we could imagine.

HP: There's been some talk of a Whitesnake concert video coming out. What's the story behind that?

DC: There has been some talk of that. It's also been suggested that we film a couple of shows for a home video and mix them with the clips we've already done for MTV. I kind of like the live concert clip idea myself; I think we're at our best onstage. This band, the way it is at the moment, is just so professional and so good onstage that it would be nice to have a document of how strong we are.

HP: So you're confident that the version of Whitesnake that we've grown to love over the last few months will stick together?

DC: I've learned never to say "definitely" to anything, but I'd be most surprised if the exact same lineup didn't go into the studio in the fall to record a new album. But who knows? Maybe they'll all get better offers tomorrow and run off to join somebody else. Somehow, I think I'd survive even that. □

QUEENSRYCHE

Twist Of Fate

Hit Parader Travels To The Wilds Of Canada To Hear **Operation Mind Crime**.

by Andy Secher

Morin Heights, Canada — a winter wonderland 40 miles north of Montreal. There are two feet of fluffy, white snow on the

Annamaria DiSanto

ground, and the air rips through clothing at a less-than-comfy ten degrees below zero. This might be the last place one would expect to find a heavy metal band hard at work, but inside Morin Heights' most famous locale —

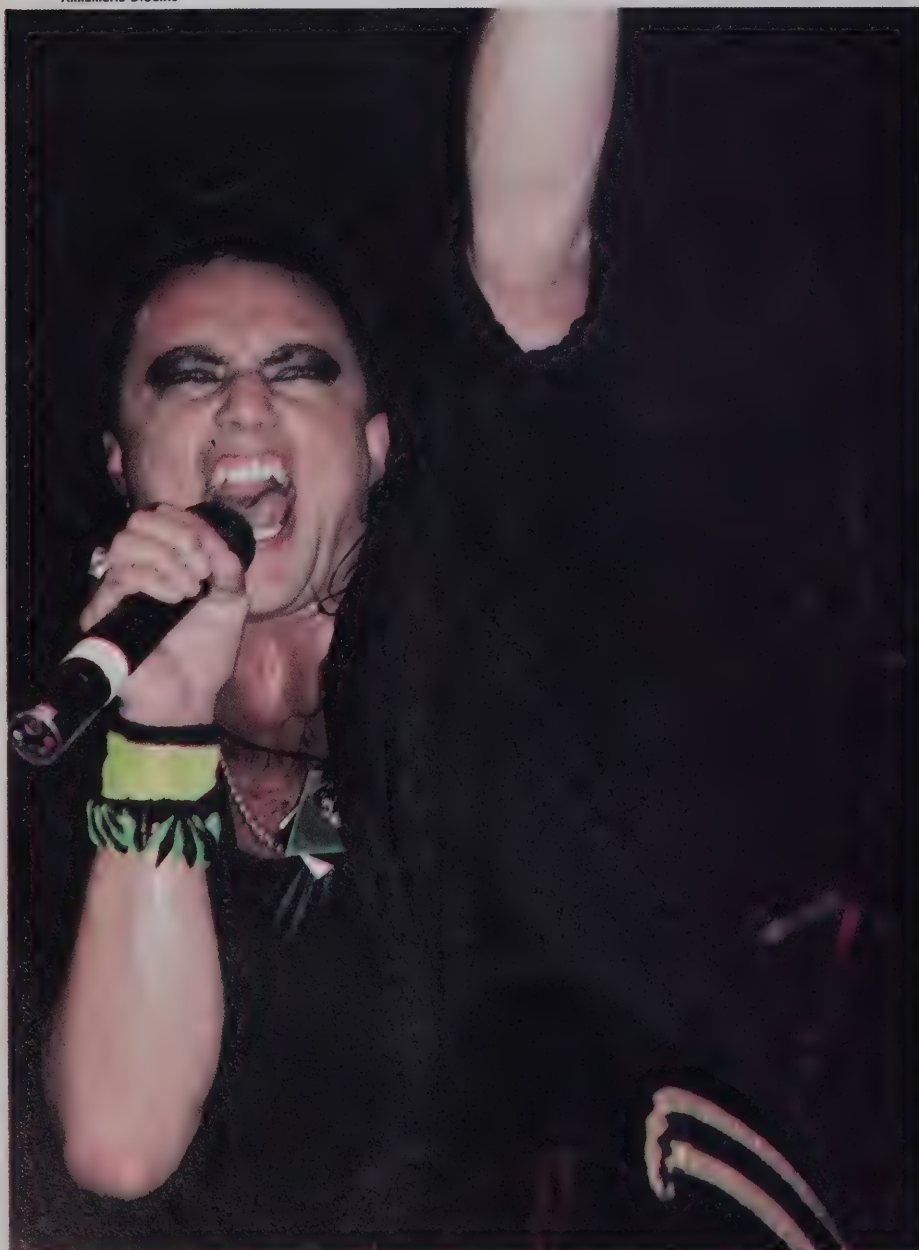
Le Studio — Queensryche are busy putting the finishing touches on **Operation Mind Crime**, their first LP in two years.

Behind a glass partition separating the control room from the recording studio itself, vocalist Geoff Tate strains to perfectly match a scream that highlights the group's ten-minute epic, **Suite Sister Mary**. Take one, take two and take three roll by as Tate paces back and forth, anxious to lay down the perfect vocal. Back in the control room, guitarist Chris DeGarmo and producer Peter Collins try to spur Tate on. "C'mon Geoff, one more and you've got it," DeGarmo yells as he claps his hands in enthusiasm. "Remember your enunciation," Collins adds as an afterthought. Tate takes the advice to mind, steps up to the microphone and lays down a perfect track. Knowing that he has done his job, he casually drops the headphones he's been wearing, walks into the control room, lights a cigarette and sits down to listen to the playback.

"This album has really taken a lot of time and effort," Tate states, fidgeting while his new vocal effort is synched up by computer to the rest of the recorded track. "We probably could have done something a lot simpler and done it a lot faster, but that's not what this band is about. **Operation Mind Crime** is a very ambitious undertaking — a concept album that delves into anarchy and revolution. It's not something we expect to get much radio airplay, and we're probably not even gonna make a video for MTV. But we know it's the best album we've ever done. It's Queensryche pushing itself to the limit."

As Tate's latest performance fills the control room with its intensity, small but noticeable smiles cross the faces of the band members, Tate, DeGarmo, guitarist Michael Wilton, bassist Eddie Jackson and drummer Scott Rockenfield. "Hey man, that's it," DeGarmo exclaims excitedly, as if to answer the unasked question from perfectionist Tate. "Do you think the pitch was right?" Geoff asks anyway. When Collins adds his approval, Tate rocks back in his chair and asks what the next task at hand is.

"Our next task is going to dinner," Collins says with a laugh. "Let's break for an hour." With these words, the band wraps up the first half of their ten-hour-a-day recording schedule — which starts at about 1 P.M. every day — and begin putting on their layers of winter clothing. It's a three-mile drive into the heart of Morin Heights to a little cafe Queensryche



Geoff Tate: "We had no idea what was going on in the rock world while we were making this album."



Chris DeGarmo: "We really expect this album to attract a lot of new fans to Queensryche."

has adopted as their home away from home during their two-month recording session. As they navigate the icy roads, DeGarmo jokes about needing to go slow so they don't end up broadsiding a moose, but finally the restaurant is in sight.

"When you're in a place like this, you really aren't in touch with the rest of the world," Tate says as he sits in a large corner booth near the room's heater. "We have absolutely no idea what's going on in rock and roll these days. We don't know who's releasing albums and who's going on tour. When you record at Le Studio, it's like you're in a world all your own. All that exists is the studio, your work and finishing the album on time."

"It's really the best way to work," DeGarmo adds as he digs into a chicken dinner. "There's no distractions to take you away from the music. Usually we work 'til about midnight, then we go back to the chalet that's part of the studio and just go right to sleep — we're exhausted. If we do get a day off, we usually head over to the ski slopes for a while. But there's no place to get into any trouble and nowhere to really hang out — unless you wrap yourself around a tree while skiing and end up hanging out in the hospital."

As the leisurely meal is completed, the band once again bundle up against the frigid night air and prepare to return to the studio. As Tate walks out the door, he yells to the

waitress, "Thanks, we'll see ya tomorrow." When no reply is heard, Geoff mumbles, "That's why I became a singer — nobody ever listens to me when I talk." The band crack up at Tate's comment, then hurriedly jumped into their cars, turn up the heat and head back to work.

"This is such an important album for us," DeGarmo says, his thoughts returning to the task at hand. "We know it's been a long time since our last record was out, and we've gone through some big changes since then. We've got new managers — Cliff Bernstein and Peter Mensch, the same guys who manage Def Leppard, Dokken, Metallica and Tesla. It was great that those guys really believed in us. With their track record for success, knowing that they thought we were good enough to work with them gave us a lot of encouragement."

As Chris finishes extolling the virtues of the band's new management, the car reaches the studio driveway and he parks on an icy embankment. "The first night we were here, the car ended up in a snowbank," DeGarmo laughs. "Some of the lights inside haven't worked since."

As soon as the band walk through the doorway, it's back to business. There's no fooling around here — just a quiet, controlled professionalism that has impressed everyone, including their producer. "I've worked with a lot of bands over the years, but these guys have the best work habits I've ever seen," Collins said. "I asked Scott how he felt the other day before he did some drum tracks, and all he said was 'awesome.' That's their attitude all the time — they're always ready to work."

As if to reflect Collins' words, Tate moved into the recording room to add a few vocal flourishes to *I Don't Believe In Love*, another of the complex tracks that abound on **Operation Mind Crime**. This time, Geoff gets his ten-second snippet perfect on the second take, and everyone knows it's right before they even hear the playback. "Great Geoff, great," DeGarmo extolls while Collins calmly checks the item off a big, yellow pad and moves on to the next assignment on the agenda.

"We'll be finished here in a couple of days, then we're off to Wiselord Studios in Amsterdam to mix the album," DeGarmo said as the next tape loop was called up on the computer. "We like working in a number of different environments; they each give us a fresh perspective on the album."

The night continues as rough mixes of two more tracks are completed and stored on a single master tape. "I hope we don't lose that tape," Chris says with a nervous giggle. "We'd better not," answers Geoff. As the clock nears midnight, the exhausted band members decide to call it a day. Once again, they bundle up against the cold, checking to make sure they've left everything the way they want it in the studio. Then it's out the door and back into their cars, to drive off into the frigid Canadian night. "Man, I can't wait to get home and get to bed," Chris says. Another glamorous, groupie-filled, high-visibility day in the life of a rock band draws to a close. □

Some say they look and sound too much like Aerosmith — others say the comparison should be with Motley Crue. But Guns N' Roses believe they have a style all their own — a fact they've been proving with startling success on their current world tour. Vocalist Axl Rose, guitarists Slash and Izzy Stradlin, bassist Duff McKagan and drummer Steven Adler have emerged as one of 1988's metal success stories: a band that's gone right from life on the streets to living in the rock and roll penthouse. Their on-stage energy has turned on millions of fans from coast-to-coast, and made the G N' R boys one of the hottest properties to hit the rock scene in a long time.

"We're still learning stuff," Slash said. "Every night is a new experience on stage because we never know exactly what's gonna happen. When you're dealing with guys like we have in this band, unpredictability is about the only thing you can really count on."

LIVE ON STAGE

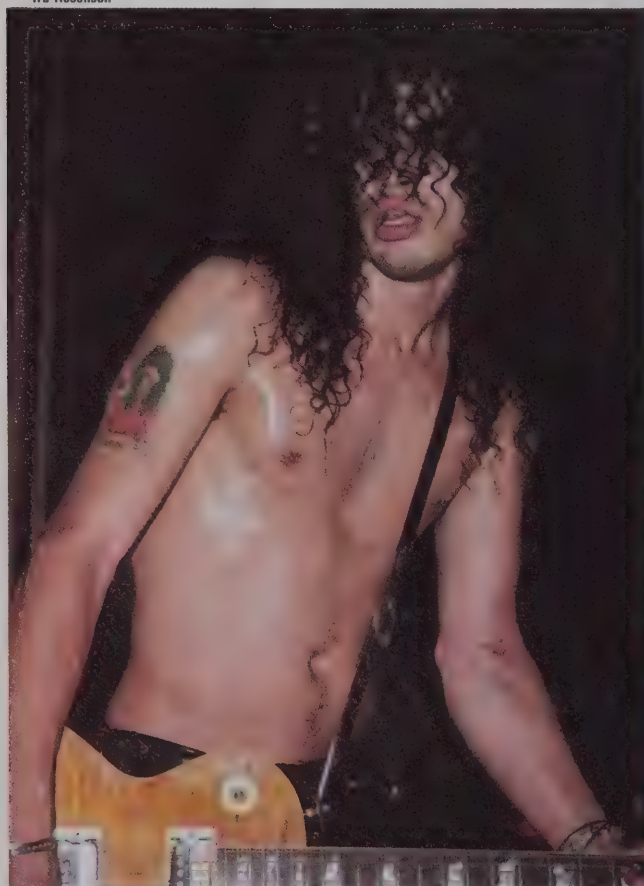
Guns N' Roses

Mark Weiss/MWA



Drummer Steven Adler: He's now recovered from the broken hand he suffered earlier this year.

Ira Rosenson



Slash: Would you want to meet this man in a dark street?

Neil Zlozower



Bassist Duff McKagan: The glue that holds the band's on-stage sound together.

Ira Rosenbaum

Axl Rose



AC/DC

On The Prowl

Angus And The Boys Tell You To Blow Up Your Video.

by P.J. Merkle

AC/DC are a rock and roll enigma. That's not to say that it's hard to understand how this Australian-based quintet reached — and stayed at — the top of the metal world over the last decade. Rather, that in this era of costumed finery, mousse-abuse hair styles and Max Factor makeup requirements, AC/DC have always done things their own way. Their back-to-basics style has stood the test of time, making this *Thunder From Down Under* one of the most hallowed names in rock and roll history. With the success of their most recent LP, *Blow Up Your Video*, Angus Young, Brian Johnson, Malcolm Young, Cliff Williams and Simon Wright have shown once again that it's substance, not style, that means true success in the wacky world of rock and roll. Not long ago, we hooked up with Angus and Brian to discuss this very fact.

Hit Parader: What do you guys think about bands like Motley Crue and Poison — groups that obviously depend very heavily on looks for their success?

Brian Johnson: I actually find them rather amusing, and I don't mean that in a negative way. I admire anyone who can become successful in this business, and more power to them for coming up with a gimmick that works. I've always believed that a good look can help your success, but you do need good music to back it up. To be honest with you, I'm really not that familiar with Poison but I have heard Motley Crue, and I think they've got some great material. That's the real reason they're successful. I do get a kick out of seeing their pictures and their videos, however. I laugh only because it's such a big difference from the way we are.

Angus Young: It's funny because, ten years ago, people used to consider my dressing up in a schoolboy suit to be a gimmick just to attract attention. I guess with some of the bands that are around today, that seems very mild in comparison.

HP: How do you feel AC/DC fits into today's rock market?

AY: Probably better than we did five years ago. I say that because, since then, new bands have come along that have gone back to wearing T-shirts and jeans onstage and just playing as loud

*"I laugh at Motley Crue
— but only because
they're so different
from us."*

and as hard as they can. I think a band like Metallica owes a little bit to AC/DC for showing that you don't need to dress up every night to become noticed.

BJ: But I don't think we've ever really worried about how we do or don't fit in. We've always been a band of outcasts and we like it that way. We've always tried to do something very unique, and we have. There aren't too many bands around who look or sound like AC/DC.

HP: Judging by the title of your new album, you seem to have little respect for the video medium.

BJ: The title really is something of a joke, but it is close to the heart of the matter as far as we're concerned. We've seen major artists careers go right down the toilet because the video for their newest song wasn't very good. That's really stupid. If the song is good, that's all that should matter.

HP: But didn't your record label spend an unusually large amount of money on your latest video, *Heat Seeker*?

BJ: That's what we hear, but it wasn't our idea. We'll go along with whatever you have to do to get the record listened to — and, today, one of those things is making videos. We just show up, walk around a bit, then play our instruments. But that doesn't mean we have to like what videos have come to represent. They've taken the focus off the albums and the concerts and placed it instead on how good your makeup looks.

AY: If it were up to us, we'd probably never do videos, and we'd probably never do interviews either. They're not something we enjoy particularly. Those are business things that you get caught up in if you want people to know about you and your record. They're necessary evils in the music industry, and we'll go along with anything that's needed. After all, what's the point of making a good album if people don't know about it?

HP: How do you think *Blow Up Your Video* ranks with classic AC/DC albums like *Back In Black* and *Highway to Hell*?

AY: It's an AC/DC album — that's really all I've got to say about it. The fans know what to expect from us and we give it to them. It's the only kind of music we know how to play. I guess it's safe to say that if you liked our earlier albums, you'll probably like this one too. If you hated 'em, there's not much of a chance that this one will meet your fancy.

BJ: As usual, Angus is being a bit modest. I think we all believe this is a great album. I don't necessarily want to compare it to other albums the band has done — that serves no purpose — but on its own, it's really great. I've played it for a lot of people — including my harshest critic, my 12-year-old nephew — and they all seem to love it. When other people enjoy it as much as I do, that's when I know we're on the right track.

HP: After nearly 15 years in a band, how can you still be motivated to record and tour? Haven't you seen and done it all?

AY: We certainly hope not. (laughs) The truth is that we enjoy what we do. Does a painter stop painting pictures after a certain number of years? Does a composer or novelist stop writing? What's the point of stopping? We think we're playing better today than ever.

BJ: Angus sometimes jokes that playing rock and roll is the only thing we know how to do, and in a way he's right. It's certainly the only thing we want to do. Most of our other interests are things like motorcycles, boats and cars, and it's hard to make a living by riding on those. Maybe if I could make a living out of riding my motorcycle around Florida, where I'm living now, I'd consider doing it. But, let's face it, that's not very likely.

HP: So you don't see a day when AC/DC will give up the hard life on the road?

BJ: Oh, it's a *hard* life, (laughs) We get to stay in beautiful hotels where people do everything for us, we get to see the world and we get to visit with thousands of people who love us every night. What's so tough about that? We love every aspect of what we do: the recording, the touring, the playing. Even the interviews — sometimes. (laughs) It'll never be our choice to stop doing this. Somebody from the record company will have to come with a gun and blow our legs off before we'll stop. □

Brian Johnson & Angus Young



POISON

Out For Kicks

Sin City Bad Boys Unleash New Dose Of Pop Metal Mayhem.

by Adrienne Stone

Having too many ideas sometimes has its drawbacks — especially when four people work closely together. Before you know it, fights break out over whose idea is best, mud is slung and things become exceedingly nasty. Poison's mother lode springs from their overcreative — and slightly warped — imaginations. And, yes, they do have their share of disputes.

For instance, just when the flamboyant Los Angeles unit had agreed that their second album would be called **Swallow This**, someone threw a wrench in the works, forcing them to come up with a more palatable title. "All of us had our own ideas about how to rename it," explains drummer Rikki Rockett in the Los Angeles townhouse he shares with bassist Bobby Dall. (Guitarist C.C. DeVille and singer Bret Michaels each have their own apartments). "The problem wasn't a lack of titles, it's an overabundance. It's that way with us on everything. Our fights are always over everyone having twenty ideas."

So the follow-up to Poison's triple-platinum debut **Look What The Cat Dragged In** went through any number of changes before the final decision to call it **Open Up And Say Ahh** was made. "It's the same way with going to the bathroom," he chuckles. "We always want to use it at the same time. As long as it goes down the same pipe, we're fine. Too many bands hit the floor, you know?" Then he gets *really* bawdy. "Like, impress me. Get it on the ceiling! But you know, I think we're aiming for the ceiling with this record!"

Even though the guys in Poison altered the title of their upcoming record to insure an unprotested release, don't expect any deviations from their down 'n dirty lyrical formula. "There are always subliminal things on an album anyway," shrugs Rikki. "You don't have to be blatant. It's like the old adage, it's better to see a girl slightly clothed than completely naked... so we always have a lot of slightly naked women running around."

True to their aforementioned creative copiousness, Rockett and Co. continually mix their demented sense of humor with the business of presenting their music.

Take, for example, Rikki's new drum set, designed after the "Transformers" cartoon/toys which change from space ships into robots. Rikki's playfully named his kit SD-202. "It stands for San Duliac Minus 202, which was a recent blue giant star that exploded in the Mid-Atlantic clouds," he explains. "What happened there is like the big bang theory that created the heavens and the earth and all that stuff back billions of years ago. Well, this just happened in 1987, and I figured, 'Hey, I might as well celebrate this star's exploding by naming my kit after it.' 'Cause to me, Poison is the star and we're exploding. It sounds really deep, but it's just fun."

On the album, too, Poison drop a few surprises — like an unlikely cover of a Loggins & Messina tune. "We're doing *Your Mama Don't Dance*," Rikki says, "but we've Poisonized it. It has the standard Bret rap to give it a little bit of our personality, it's got thicker guitar and more pounding drums — we super-charged it. I guess if it was a motorcycle, it would be 96 cubic inches by now!"

"Poison is a star that's just exploding at the moment."

Actually, if Poison's newest LP were a motorcycle, it would be Rikki's second. Last year, in a generous gesture, Bret presented Rikki with his very own road machine for his birthday. If the truth be known, Poison are just as worthy of the "rabble rouser" tag as many of their peers, even though their androgynous image sometimes overshadows that. "When we first started out here in Hollywood," notes Bret Michaels, "The 'glam' thing was almost dead. Anyway, we just said, 'we're gonna dress up and try to look cool, so everyone else said, 'This is a glam band.' Remember the New York Dolls? Well, we don't wear platforms and shit, but nonetheless, if it glitters, it's glam."

And so, the label stuck. But Rikki feels that to call him and his companions

"glam" is shortsighted. There's far more than that to the four kids who fled the infertile music scene of Pennsylvania to find gold (or in their case, platinum) in "them thar Hollywood hills." "We got all that recognition for being glam, but we didn't get any for being a hell-raising live band, which is what we are. There's a lot of bad-boy bands coming out now who get into fights and they drink and they screw groupies. We did that ten times over; we just didn't publicize it 'cause we didn't think it was something that everybody needed to know. What didn't get publicized that should have been was the fact that we raise hell live. We're the most energetic live band out there. We do the best we can for the audience, we make it interesting and we make it fun. We would be poseurs if we *didn't* dress and act the way we do, because this is really us. It has nothing to do with homosexuality — we probably fuck more women than any band. I don't mean to be blatant, but it's true. We're horrible sluts on the road with women. We're terrible!"

To prove their point, Rikki and the boys plan to film a home video detailing their sordid behavior and explosive live performances. It's scheduled for release to coincide with their album and tour, and Rikki promises, "It's gonna be great. Sometimes in interviews you have to curb what you say because otherwise it won't be printed. But in our video, we say and do what we want."

Not that the guys in Poison hold their tongues when they have a point to make, they've always been quite candid in their views. The same holds true for their record company dealings. Since nobody knows them better than they know themselves, they thoroughly involve themselves in all details of their career. "I did the cover art for the album," Rikki says proudly. "Bobby did some of the mechanicals and we all were involved in the concept. I don't think anybody in this band is a bored person. There's always something to do. If I'm sitting around during the day, watching a movie, I feel guilty that I'm not doing something for the band. Poison gives me every reason to wake up in the morning. That's really the bottom line. I never wish I was somebody else; I wouldn't trade places with any other drummer in the world. This is what I've always wanted and we made it happen by ourselves." □

Assommoir O'Leary

Bret Michaels



WHITE LION

Movin' On Up

New York Rockers Aim For Platinum With **Pride**.

by Andy Secher

White Lion have proved true the old axiom that slow and steady wins the race. In sharp contrast to the classic scenario where an album jumps out of the starting blocks and races right up the charts, this New York-based quartet's latest LP, *Pride*, moved at a snail's pace when it emerged last fall. Then, slowly but surely, the record began to pick up momentum, spurred both by the group's videos and their tours with Kiss and Aerosmith. For vocalist Mike Tramp, guitarist Vito Bratta, bassist James Lomenzo and drummer Greg D'Angelo, the recent "gold" certification of their LP has been the sweetest of victories, proving once and for all that the race does not always go to the swiftest — sometimes the most talented overcome the odds to grab the prize. We recently met with the boys in the band during their current world tour to discuss their unusual path to the top.

Hit Parader: Has the fact that the album's finally broken through commercially registered with you?

Vito Bratta: To tell you the truth, we've been so busy since the record came out, it really hasn't sunk in. We haven't seen any of the benefits yet. The money hasn't started coming in, and we're still doing things the same way we've always done them, so it's not like there's been this big change in our lives since the record started doing well.

James Lomenzo: The money part of what Vito said is true, but it's still nice to look at the charts and see the album up there and to

know that *Wait* was voted one of the most popular videos on MTV. That makes us all feel real good. And the crowd reaction at our shows each night is the best feeling in the world.

HP: You've had some great luck as far as tours go. You can't do better than landing tours with Kiss and Aerosmith.

Mike Tramp: We are lucky — but we've been good for those bands too. When we went out with Kiss in the Midwest, they needed some help in selling tickets, and I think we gave it to them. The same with Aerosmith; when we started on the

road with them last February, our record was just beginning to really take off. People knew about White Lion and came to see us. So, while having tours like that were great for us, we held up our end of the bargain as well.

HP: What are the wildest things that have happened to you on tour?

Greg D'Angelo: We had a real wild time in Europe. We were able to headline our own shows over there, and I remember one show when all of Mike's relatives and friends showed up. He's from Scandinavia, so all his relatives showed up dressed like Vikings, complete with those hats with the big horns. They really caused quite a scene because they're a real rowdy bunch. They threw some German guys out of the arena because they weren't applauding loud enough.

JL: We had some strange things happen to us in the States too. When we were out with Kiss, we always seemed to be running into problems. I remember the first night we played with them, my bass amp acted up and no sound came out of it. Usually I use a wireless setup that really gives me the chance to move around onstage. But when the amp started acting up, I had to use a spare that meant I had to use a chord — and the only chord we could find was about three feet long! I remember

we were right in the middle of doing *Hungry*, which is a song that requires me to do a harmony vocal. But I couldn't move to the microphone because my chord was too short. Mike was looking around for me, wondering where the hell I was. Finally our manager had to help push the entire amp over so I could keep playing and still sing my vocals.

MT: Kiss also have a very complicated stage, and it always seemed like some of the boards on the stage floor were loose. One night, I ran onto the stage, hit a seam in one of those boards and fell flat on my face. It was kind of embarrassing, but we just kept on going. We ended up getting our best response of the tour.

HP: How have things been different for you on the road with Aerosmith?

MT: For one thing, since Steven Tyler is a much more active vocalist than Paul Stanley or Gene Simmons, there are a lot more monitors onstage, which makes our shows a lot easier. On top of that, we've been able to do some sound checks with Aerosmith, which has been great. That's not a put-down of Kiss, but usually their crew was working on the stage right up until the last minute, which didn't give anyone much time to do anything up there — including Kiss.

JL: This is just a hotter tour. It's no secret that Kiss wasn't selling that many tickets, and Aerosmith are really hot right now. Their album just keeps going on and on. I know they had Dokken on the tour before we joined, and their album has done real well. So we had big shoes to fill, but from everything we've been told, we're doing it.

HP: How important was MTV airplay in breaking White Lion?

VB: Obviously, it made people much more aware of us, and that was very important. We had to fight to get that first video for *Wait* done, but it ended up being voted into the Top #10 of the viewers' poll. The second one, for *Tell Me*, is doing even better.

MT: Our videos are very important in making people aware of us because we don't use any tricks in them. By that I mean that you don't see any hot chicks in our clips. We want people to look at us and react to our music, not be distracted by some woman with big breasts. We love women as much as anyone — maybe even more so. But we'd much rather have them in our tour bus or backstage than in our videos. That's *our* domain. □

Erika Casals

Mike Tramp



Greg Maston

Joey Tempest



EUROPE

Standing Tall

Swedish Rockers Take Their Time Preparing Next Album.

by Sven Nordquist

Europe's Joey Tempest sat in his record label's conference room with a cat-that-ate-the-canary smile on his face. You could probably have told ol' Joey that the world was about to end in five minutes and he'd still have maintained his smile of contentment. But, let's face it, few dudes in the known universe have better reason to feel that all's well with the human race. After all, over the last 15 months, his band has risen from virtual obscurity — and serious talk that their American label was about to unceremoniously drop them — to become one of the major success stories of the year. Europe's third LP, **The Final Countdown**, has now sold over three million copies, and Tempest's face has become almost as well-known as that other great shaggy-maned frontman, Jon Bon Jovi.

"I always hear people comparing Europe to Bon Jovi," Joey said with — what else — a big smile. "I think it's a little silly, but at least they're comparing us to a very successful group. But people must realize that we've had our sound and look probably longer than Bon Jovi has. We're not trying to copy anyone. Europe is Europe. If people want to say that I look or sound like Jon Bon Jovi, I can't do much about it — but it is kind of stupid."

What is it about Europe that has elicited such a strong response from American rock fans? What magical quality catapulted no less than four of this Scandinavian quintet's video clips — *The Final Countdown*, *Rock The Night*, *Carrie* and *Cherokee* — to the top of the MTV request lists? And what is it that has made the band's upcoming LP one of the most eagerly anticipated discs in the history of Epic Records? Even the loquacious Tempest is somewhat stumped to find a simple answer.

"I think that American rock fans finally had the chance to become familiar with Europe," Joey said. "On our earlier albums, we didn't get the sort of support we've enjoyed this time. Magazines would only do small, black-and-white stories about us, and radio and MTV didn't really want to hear about a Swedish hard rock band. When people finally opened their eyes and ears to Europe, they liked what they saw and heard. Our videos weren't really even done with the

American market in mind. All of them, except *Cherokee*, were done before the album even came out, and they were basically designed to appeal to our established European audience. The fact that America got behind them was an extra bonus.

"I think it's silly that people always want to compare us to Bon Jovi."

"As far as the next album is concerned, I know the label is already very excited about it — and they haven't even heard a note of music," Tempest added with a laugh. "They think we can become even bigger in America with the next album. But we'll have to see about that. Sometimes record labels can say some very silly things, but we certainly appreciate their enthusiasm. It's nice to have those people behind us."

So what's the story Joey? What's the next album going to sound like? Some have speculated that Europe's upcoming LP will be little more than a rehash of the blueprint that led **The Final Countdown** to the top of the charts. Others, however, including a certain Mr. Tempest, feel that the world has only begun to see what Europe is capable of.

"From the very start, Europe has been a different sort of band," Joey said. "I've found it very interesting being in America and seeing all the bands who grew up on Aerosmith and Kiss. Those are great groups but our influences are much more European. We love Deep Purple, UFO, Thin Lizzy and the Scorpions. To us, rock and roll needs to have a blend of instruments,

including keyboards and guitars. Most American bands tend to have only guitars as lead instruments, and that naturally limits a band's sound. We don't believe in that. We showed a bit of what we can do on **The Final Countdown**, but the way the new material is shaping up, this album will be very representative of Europe's entire musical style. There will also be a few more mid-tempo, progressive rock pieces this time — it should be exciting for us and for the fans."

Tempest, however, faces one major hurdle in completing the band's upcoming LP — he can't return to Soundtrade Studios in Stockholm, Sweden, where the band recorded much of **The Final Countdown**. The reason? Because Mr. Tempest is now a Swedish tax exile, having chosen to remove himself from his native land and relocate to Copenhagen, Denmark, in order to avoid Sweden's stifling tax system. Believe it or not, a person making Joey's hefty salary would have to turn 95 percent of his income over to the Swedish government just for the right to keep living in that fair Scandinavian land.

"I miss Sweden very much," Tempest said. "But some things have to be done in life that aren't pleasant. I will miss not being able to record in Stockholm, but we did parts of the last album in San Francisco, Zurich and Atlanta, so I don't think we'll have too much of a problem. We've already considered a number of great studios, including Wisellord Studios in Holland, where Def Leppard recorded **Hysteria**. The nice part is that this time we have a bit more money to work with on the album, so we can take our time and not always worry about how much another two days in the studio will cost."

"That's about the biggest change success has made for us," he added. "Before, we had to always concern ourselves about cost overruns; we were on a pretty strict budget. I don't want to see us go crazy this time and spend money foolishly, and I don't think we will. But if we do spend more money this time, everyone will be able to hear it. That extra cost will be right on the tape, believe me. That's one thing about this band — we haven't let success go to our heads. We know we still have a long way to go as a band. We're musicians first and foremost, and we want to prove that to anyone who still has any doubts." □

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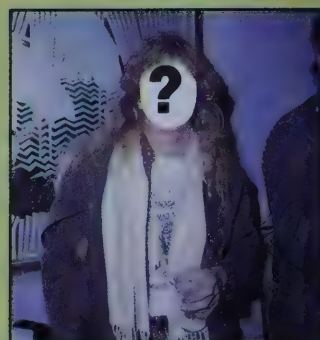
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Celebrity RATE-A-RECORD

by Charley Crespo

Vocalist/guitarist Kim McAuliffe and lead guitarist Cris Bonacci of Girlschool say Aerosmith's *Permanent Vacation* is their current fave, but they also listen to David Bowie, Icehouse, Inxs, Jeff Beck, Killing Joke and others. We expanded their horizons even further when we asked them to review a batch of recently released 45s.

Mandinka Sinead O'Connor

Kim: Let's listen to the bald girl. Cris has been talking about us going bald to get attention.

Cris: Besides, then we wouldn't have to fuss about our hair.

Kim: I quite like this. She's got a good voice.

Cris: Kim's going through the Twilight Zone right now. This reminds me of the Pretenders. I would have liked it if Chrissie Hynde was singing it. It's interesting.

Don't Change That Song Faster Pussycat

Kim: Sounds like Hanoi Rocks. I quite like this.

Cris: Sounds alright but not special. There's an AC/DC riff.

Kim: It's good to hear rock and roll songs like this as opposed to what's going on in England at the moment. More power to rock and roll. I wouldn't buy it, but I'd take it for free.

Cris: We'll take them all for free.

With You Or Without You Steve Jones

Kim: He always has a good guitar sound.

Cris: Good drums as well.

Kim: Oh no, no, no, no, nooo! I still play the Sex Pistols regularly to get me in a mood before I go out. This is nowhere near the Pistols. Very boring.

Cris: I'm very disappointed. It sounds like he's trying to make a TV commercial.

Only Time Will Tell Saga

Kim: We know the singer's wife. They live down the road from us in South London. I really like this, actually. It's got a nice guitar sound. Very nice, isn't it?

Cris: A good song to hear when you're driving around. Good guitars. I like these guys live. They have some brilliant tracks.

Kim: After I've heard this a few times, I'll be singing it in the bath.

I Can't Help It Bananarama

Kim: Can I have this to make an ashtray? I know what it must sound like before I even play it because they're produced by Scott Aitken and Waterman.

Cris: I'd like to hear them record on their own sometime. I wonder if they even bother to show up to the recording sessions.

Kim: They don't do anything for women in rock.

Cris: They're setting women back about 10 years.

Kim: We see them around, like at the Limelight in London. They're going to say we're just jealous. Obviously, we'd like their success, but we'd like to do it our way.

Cris: We don't want to come across as bimbos.

Electric Blue Icehouse

Cris: I'm Australian and so are they, and I'm really into them. I love Iva Davies' voice. He can sing anything. I was really looking forward to listening to this one but it's a bit boring. He usually sings mystical, romantic songs that make you feel like you're sailing on a ship somewhere. It's great that Icehouse and Inxs are putting Australia on the map.

Kim: I wasn't into Icehouse very much until Cris gave me the *Measure For Measure* album, which is great. He's got a very sexy voice. This is not as good as *Measure For Measure*.

Just Like Paradise

David Lee Roth

Kim: He's a larger than life character, but that's really him.

Cris: It's amazing that he's gone from Van Halen to this, which is so much better.

Kim: I don't like Van Halen as much anymore. When Girlschool was just starting, the first Van Halen album came out and it was awesome. I really like his voice. It's not as wild as I like to hear him. I can't help but love a guy like him. He's got the most brilliant hairy chest I've ever seen.

Cris: Steve Vai looks good too. Vai is an incredible guitarist. I don't like the song — it's a bit too middle of the road — but I like the way they do it.

Kim: I like it. I like his hairy chest better.

Freedom

Alice Cooper

Cris: We met him in London. That was a great thrill.

Kim: He's a bit of a hero to us. After classics like *School's Out* and *Elected*, it must be hard to keep doing this. At least it's lively.

Cris: Good lyrics. It sounds like something we would sing about, but we would never call it "Freedom". "Breakout" is more our style. The first 10 seconds were brilliant. It'll never be *School's Out* though. □

Bob Krasner



"We wonder if the Bangles ever bother to show up at their own recording sessions."



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AEROSMITH

Metal Pioneers

Boston Bad Boys Keep Enjoying Their **Permanent Vacation**.

by Rob Andrews

It was minutes before showtime and Aerosmith's Steven Tyler was running around backstage like a chicken with its head cut off. First he dashed around his small dressing room in concentric circles that were dizzying to watch, let alone execute. Then he sprinted into the hallway, where he launched into a series of handstands, forward rolls and sprints in front of a startled but nonetheless delighted group of admirers. After about ten minutes of frenzied activity, he grabbed a towel from a nearby assistant and quietly retreated back into the sanctuary of his dressing room.

"Man, gotta get in the right mood for a show," Steverino exclaimed. "I try to run around a bit and get the old blood pumping before every gig. Sometimes I'm not in the mood, but I push myself. I'm on a real health kick now. Believe me, I couldn't do any of that exercise shit a few years ago. About the biggest exercise I'd get, aside from going onstage, was lifting some of Peru's finest to my nose. But that's all in the past — now the only thing I lift is my microphone."

Few people in the rock world have been more open about their battle with drug abuse than Steven Tyler. Then again, few people have ever come closer to personal and professional disaster — and lived to tell about it — than Aerosmith's main man. He has loudly, and not so proudly, told of his decade-long infatuation with cocaine, and how the drug was at the root of Aerosmith's problems during the late '70s. But he's also discussed his war against the drug, and how that victory led directly to the multi-platinum success of Aerosmith's latest LP, **Permanent Vacation**.

"Drugs take a hold of your life," Steven said. "You don't even realize they're doing that to you. You think you're in control of things, and that's maybe the saddest trick of all. You think you're cool when you're really being an asshole. Nothing else matters when you're into drugs; women, your friends, your job — they all become secondary to the drug. That sucks. The day I cleaned up my life — and believe me it was a tough battle — was the day I began to realize what Aerosmith had almost thrown away."

"You've got to remember that we had everything going for us in the mid-'70s," he added. "Our albums all sold a million copies each and our tours did great. But we almost threw all that away because we let drugs cloud our vision. In fact, as everyone knows, we did break apart. What more does anyone need to know about drugs? That shit got between Joe Perry and me — and we've been like brothers for 20 years. If it can happen to us, it can happen to anybody."

Sometimes it's hard for fans to believe that rock stars suffer the same slings and arrows of outrageous fortune as the rest of us mere mortals. Fortunately, Tyler and the remainder of Aerosmith were able to overcome their problems and regain their title as America's premier hard rock act — thanks in no small part to several rehabilitation clinics across the country. The battle back certainly hasn't been easy, but as Tyler explained, the band's recent success is largely due to their listening to the solid advice of those around them.

"For a long time we didn't trust anybody," he said. "We had come through a pretty bad experience with our previous management, and it took a while for us to start opening up to people again. But once we did, we realized there were people out there who were sincerely interested in making sure everything worked out well for us. Once that sunk into our thick skulls, things became a lot easier. Who knows if we would have collaborated with outside songwriters on **Permanent Vacation** if some people we trust hadn't brought up the idea? And if we hadn't, who knows if the album would have done as well as it has? You know, life's kind of funny that way. Sometimes you can act like a bull-headed fool, believing you're the only one who's right, and the only person you're really hurting is yourself."

Certainly, Tyler and the boys have been doing very little to hurt themselves over the last year. Already their tour has grossed an estimated \$6 million, and concerts in Japan, Europe and possibly Australia still lie ahead. With any luck, 1988 may wind up being the most successful year in Aerosmith's long and illustrious career. Instead of spending all their profits on Peruvian "nose candy," the guys are now developing healthy business ventures that will leave them sitting pretty for the rest of their lives.

"I'm finished with drugs. The only thing I touch these days is my microphone."

"Maybe it's because we grew up during the '60s when there was a lot of talk about the evils of money, but money never really was that important to us," Tyler said. "I've got to admit that our attitude has changed in recent years; we're not as naive as we used to be. At one time, we had people who we thought were taking care of all our money for us — and we found out that they weren't. Now, we have people who go in and check the books to make sure we're getting what we deserve. I know that might sound like a very un-rock and roll thing to do. But this is the '80s man. We're not gonna get ripped off again."

Besides being ripped off in past business dealings, recently Aerosmith has been the victim of another kind of "rip off" — virtually every band on the metal scene has borrowed liberally from the Aerosmith "how to play" handbook. Groups like Faster Pussycat, Guns N' Roses, Jetboy and even Motley Crue have admitted the major influence that Aerosmith has had on their musical lives. This fact bothers Tyler on one hand, but makes him very proud on another.

"Having all these young bands copy us is like having a little bit of eternal life," Tyler said. "I guess some of the things we've done will just keep going on as long as there's rock and roll. On the other hand, I hope those guys start to step out and do their own thing. Motley Crue has done it, and I hope the rest of 'em are talented enough to do it too. But in the back of my mind, my attitude is 'Who needs 'em?' After all, Aerosmith is still around sounding better than ever — and as long as we're here, who needs all the rest?" □

Neil Zizewitz

Aerosmith



Indie REVIEWS

RATING SYSTEM: ***** = excellent **** = very good *** = good ** = fair * = poor

by Andy Secher

Candlemass Nightfall

Dark, gloomy and foreboding are all words that can be used to describe Candlemass' second LP, **Nightfall**. This Swedish quintet have carried the time-honored metal themes of death, doom and destruction to new heights of power and passion. This is metal to put fear in men's hearts, and tracks like *Gothic Stone*, *The Well Of Souls* and *Dark Are The Veils Of Death* make it clear that vocalist Messiah Marcolin and his band of henchmen are quite happy to be performing that very task.

Rating: ****

M.O.D. U.S.A. For M.O.D.

Billy Milano is one of the strangest characters currently inhabiting the bizarre world of heavy metal. Back when he was frontman for the late, lamented Stormtroopers Of Death, he was as a thrash cult hero in the New York/New Jersey area, a guy who wasn't afraid to tackle any issue, no matter how questionable or downright revolting it might be. Now, following a two-year absence from the rock world, Milano has returned with M.O.D. (Methods Of Destruction), a band that picks up where S.O.D. left off. Nothing is sacred to Milano's band of rock and roll gypsies. They attack fat folks on *Bubble Butt* and take direct aim at the gay community and breakfast cereals as well. This isn't done with good taste or good humor — just with raw, unrelenting power and an obsession bordering on the disgusting.

Rating: **

DC LaCroix Livin' By The Sword

Sylvie LaCroix has established herself as one of the most dynamic — and attractive — females currently operating under the heavy metal banner. On her latest effort with the band DC LaCroix, **Livin' By The Sword**, she weaves a mystical, magical web of metal machinations that is a cross between vintage Dio and Judas Priest. This is powerful stuff, chock full of killer guitar riffs, vivid imagery and melodies that are instantly memorable yet sidestep the "pop metal" trap. With any luck, Sylvie and the boys will land a big-time tour opportunity this summer and emerge as a major force on the metal scene.

Rating: ****

Dead End Ghost Of Romance

Hey, how can anyone like a band with members named Morrie, You, Joe and Minato? Hailing from Osaka, Japan, Dead End is a metal-

mad quartet that is the latest — but far from greatest — of the growing list of Japanese hard rockers intent on borrowing everything from Western metal without adding a single twist of their own. While their new LP, **Ghost Of Romance**, contains music played with undeniable skill and speed, such tracks as *Danse Macabre* and *The Godsend* lack one essential ingredient — passion. This is metal by the numbers, and though the end results are far from terrible, rock without emotion is about as appealing as raw whale blubber.

Rating: **

Girlschool

Nightmare At Maple Cross

It wasn't that long ago that Girlschool were being hailed as the saviors of British rock. These girls from London played a raw brand of metal that was both accessible and exciting. Yet somehow, Girlschool never really caught on, instead suffering through a string of personnel changes and a series of label shifts. Today, however, the young ladies are back, and they're sounding as good as ever. With their latest LP, **Nightmare At Maple Cross**, the "new and improved" Girlschool — featuring vocalist/guitarist Kim McAuliffe, guitarist Cris Bonacci, drummer Denise Dufort and bassist Gil Weston Jones — may just make up for lost time and race all the way to the top. Tracks like *All Day All Night* and *Back For More* snarl like a leopard in heat, proving Girlschool still have the goods to be big-time bound.

Rating: *** □



Dead End: Not Japan's best metal offering.

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Warlock/New Cover	TS-68	Slayer/Logo, Devil	TS-34	Vinnie Vincent/Invasion	TS-25	Grim Reaper/Lust for Freedom	TS-46
Death Angel/Ultia Violence	TS-69	Exodus/Bar and Grill	TS-80	Ace Frehley/Frehley's Comet	TS-26	King Diamond/1987 Tour	TS-48
Led Zeppelin/Physical Graffiti	TS-70	Exodus/Meat Party	TS-81	Ace Frehley/Guitar Hero	TS-66	Motley Crue/Four Faces	TS-50
Possessed/Eyes of Horror	TS-71	Exodus/Bonded by Blood	TS-82	Kingdomcome/New Design	TS-83	Metal Church/The Dark	TS-51
Anthrax/Not Man	TS-75	Ozzy/Rhodes/Tribute	TS-03	Nuclear Assault/Plaque	TS-43	C.O.C./Who Won Nothing Remains	TS-54
Motley Crue/Girls, Girls, Girls	TS-14	Anthrax/I am the Man	TS-57	Metallica/Crash Course in Brain Surg.	TS-36	Guns & Roses/Appetite-Destruction	TS-55
Destruction/Mad Butcher	TS-39	Anthrax/Judge Dred	TS-58	Metallica/Garage Days Revisited	TS-37	D.R.I./D.R.I.	TS-60
Hallows Eve/Monument	TS-72	Anthrax/Skateboard, Not	TS-59	Metallica/Damage Inc.	TS-22	Faster Pussycat/Kool Cat	TS-62
Dokken/Back for the Attack	TS-10	Aerosmith/Permanent Vacation	TS-53	Metallica/Master of Puppets	TS-23	Helloween/Wizard, Seven Keys	TS-63
AC/DC/Heatseeker	TS-76	Megadeth/Radiation	TS-56	Whitesnake/David Coverdale	TS-45	M.O.D./U.S.A. for M.O.D.	TS-64
Guns & Roses/Skull	TS-78	Megadeth/Peace Sells	TS-08	Def Leppard/Woman of Doom	TS-35	McAuley, Schenker/Perfect Timing	TS-65
Lita Ford/New Album	TS-79	Megadeth/Kill For Thrills	TS-04			Testament/The Legacy	TS-49

Iron Maiden/Somewhere In Time	BP-11	AC/DC/Who Made Who	BP-27	Motley Crue/Shout At The Devil	BP-32	Slayer/Show No Mercy	BP-43
Iron Maiden/Stranger In Strange Ld.	BP-21	D./Speak Of The Devil Or Die	BP-10	Kiss/Destruction	BP-12	Kiss/Gene And Paul	BP-44
Iron Maiden/Trooper	BP-31	Europe/Group Shot	BP-28	Kiss/Heavens On Fire	BP-19	Iron Maiden/Powerslave	BP-45
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Motörhead/Orgasmatron	BP-25	Motley Crue/Group Shot Live	BP-18	Motley Crue/Girls, Girls, Girls	BP-42	Anthrax/Spreading the Disease	BP-20

Motley Crue/Theater of Pain	X557	Warlock/Logo	X584	Vinnie Vincent/Invasion	X571
Motley Crue/Girls, Girls, Girls	X541	Guns & Roses/Logo	X583	Voivod/Skull, Logo	X572
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AC/DC/Logo	X577	Anthrax/Among The Living	X565	Kiss/Army	X532
AC/DC/Power	X551	Anthrax/Smiley Face	X535	Kiss/Rock & Roll Over	X567
Metallica/Master of Puppets	X505	King Diamond	X534	Peter Dinklage	X528
Metallica/Ride the Lightning	X513	Def Leppard/Logo	X579	Paul Stanley	X529
Metallica/Creeping Death	X558	Def Leppard/Hysteria	X576	Ace Frehley	X530
Metallica/Jump in Fire	X5108	Dokken/Logo	X581	Gene Simmons	X531
Metallica/Damage Inc.	X5110	Dio/Dream Evil	X574	S.O.D./Speak English or Die	X538
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Bon Jovi/Logo	X548	Megadeth/Killing is My Business	X524	Slayer/Reign in Blood	X536
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TP-53 Doors	TP-47 U-2
TP-56 Whitesnake	TP-48 Billy Idol
TP-100 Bon Jovi	TP-48 Accept
TP-55 DIO	TP-51 KISS
TP-21 Police	
TP-52 Madonna	

BX-27 RATT	BX-16 Harley Davidson
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Song Index

88/Ashes To Ashes

84/Chains Of Love

86/Damn Good

90/Heatseeker

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84/Prime Mover

82/Sex Action

92/She Drives Me Crazy

80/Tall Cool One

92/That Time Of Year

LOVE KILLS

**As recorded by Vinnie
Vincent Invasion**

VINNIE VINCENT

*So long since I've waited
To live again
You've brought my world to an
end*

*Love takes its victim
And leave its remains
My broken heart has died in
vain
Tell my why have we forsaken
The dreams we had
The pain makes it so hard to
understand
You're a lifetime ago but a
memory away
And I'll love you till my
resurrection day.*

*Love kills the fire's gone
Dying embers still remain
Love kills and now you're gone
Girl I'll never be the same again.*

*Without your love
Seems so dead and unreal
And now there's nothing left to
feel*

*Someday we'll meet again
Girl that much I know
At heaven's gate we'll say hello
Now I hear the wind is calling
My lonely, lonely soul
For sorrows trembling hands
Please let me go
Love's dying sin is just dust in
the wind
I face the other side of no
tomorrow.*

*Love kills the fire's gone
Dying embers still remain
Love kills and now you're gone
Girl I'll never be the same.*

*Love kills
And love is just a dying ember in
the rain
Love kills a heart betrayed
Lord please, please ease my
pain
Love kills girl I need your love
Love kills with all its heart.*

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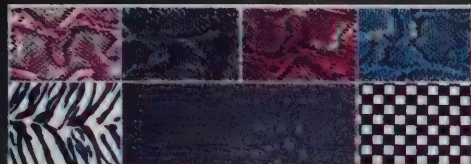
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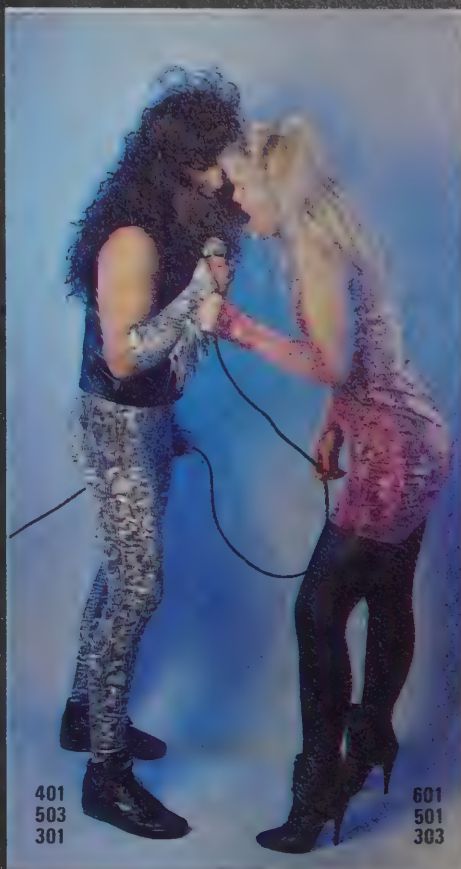
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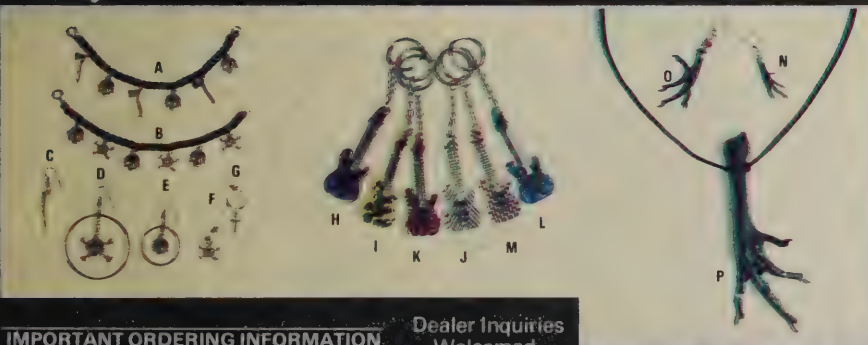
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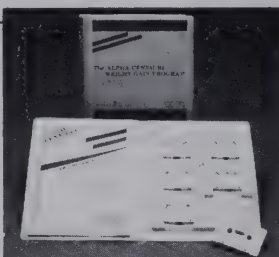
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- THE 14 WEIGHT GAIN APPROACH PLANS
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As recorded by David Lee Roth

**DAVID LEE ROTH
BRETT TUGGLE**

*Rockin' steady in her daddy's car
She got the stereo
With the big guitars
And that's all right yeah
(All right).*

*I got the itch
And a restless soul
She gone with the wind
Gonna go for broke tonight yeah
And that's all night.*

*Girl we've been meant for this
Since we were born
Since we were born
No problems now
The coast is clear
It's just the calm before the storm.*

*This must be just like livin' in
paradise
And I don't want to go home.
(Repeat)*


*Suzy, Suzy girl for cryin' out loud
You got all the right moves
You make me eat my heart out
nightly
And that's all right with me.*

*No special favors
Make it out to cash
We'll spend it later
Got to make this romance last
That's it, that's it.*

*Some folks say easy come is easy go
And some folks say
But one night ain't enough for me
Girl hang on tight and don't let go.*

*This must be just like livin' in
paradise
And I don't want to go home.
(Repeat)*

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Fender



TALL COOL ONE

As recorded by Robert Plant

ROBERT PLANT
PHIL JOHNSTONE

*I'm like a strange cat running in
the heat of the night
I got a fire in my eyes got a date
with delight
Some kinda moaning in the
heart of the storm
I'm gonna love you so hard if
you want your loving done
Lighten up baby I'm in love with
you
Lighten up baby I'm in love with
you
With my one hand loose I aim to
satisfy
You like my loving machine I
like your bloodshot eyes
Real gone girl jumping back
with the beat
I'll be your tall cool one with
those crazy feet
Lighten up baby I'm in love with
you
Lighten up baby I'm in love with
you
Lighten up baby I'm in love with
you*

you.

*I'm so tall and you're so cute
Let's play wild like wildcats do
You're gonna rock your tall cool
one*

*I'm gonna say that
I'm gonna say that
I'm gonna say that.*

*You stroll you jump
You're hot and you tease
'Cause I'm your tall cool one
And I'm built to please.
(Repeat)*

*M-m-move over mister step on
back in the crowd
'Cause she's a whole lotta sister
'bout to drive me wild
Lotta places I've been lotta
names lotta words
No one compares to my real
gone girl
Lighten up baby I'm in love with
you
Lighten up baby I'm in love with
you
Lighten up baby I'm in love with
you.*

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T6- W.a.s.p. - logo
T72- Def Leppard
T13- Pink Floyd - The Wall
T14- Rush - Star/man
T15- Budweiser - label
T16- Lamborghini - car
T17- Twisted Sister - logo
T18- Poison - group
T7- Maiden - killers
T8- Kiss - makeup
T9- Zeppelin - collage
T10- Ozzy - Ultimate Sin
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SEX ACTION

As recorded by L.A. Guns

GUNS LEWIS

*I've been around this great big
world yeah
Had my share of shady deals
and girls yeah
Now I'm thinking about the
coming attraction
The wink of an eye
And the gleam of satisfaction.*

*Talk about love
Talk about love
Here she comes never get
enough
Of her sex action
Baby knows wherever she goes
She got sex action.*

*How ze baby I got the potion
You're a cool operator
Set the machines in motion
We're all alone doing all the
talking
Got me on my back
Let her fingers do the walking.*

*Talk about love
Talk about love.*

*Girl she got style
Girl she got sleaze
She's knocking them dead
Got me down on my knees.*

*I'm a sex gun lover
In the heat of the night
Don't run for cover
Coz I got you in my sights.*

*Talk about love
Talk about love
Here she comes never get
enough
Of her sex action
Baby knows wherever she goes
She got sex action.*

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ONE MORE REASON

As recorded by L.A. Guns

GUNS LEWIS

Angel mercy tears like rain
Hurt so good can't feel no pain
Paint it black drives me insane
So far gone I'm not the same.

You give me one more reason
One more reason to die.

Yo' be blood with no regrets
English words they won't forget
Crimes of passion cigarettes

Move by night he won't suspect.

That you give me one more reason
One more reason to die.

And I ask myself the same question
Every night
What makes me restless
What makes me fight.

Car ahead eliminate
Smoking gun that sealed their fate
Flesh and blood to instigate
85 dollars ain't she great.

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CHAINS OF LOVE

As recorded by David Chastain

DAVID T. CHASTAIN

I hear your heartbeat
Within my dreams
I feel your passion
And all your needs
I'm not your slave
You cannot believe
Pain and desire
For infinity
Chains of love.

I sense your hunger
Born in lust
I fear your anger
Hate and distrust
Call of the wild
Echoes around
I beg for mercy
None can be found.

Chains of love
Hold me to you
Chains of love
No matter what you do.

And our life it seems is a battlefield
Two soldiers at war.

I hear your heartbeat
Within my dreams
I feel your passion
And all your needs
I'm not your slave
You cannot believe
Pain and desire
For infinity
Chains of love.

Chains of love
Hold me to you
Chains of love
No matter what you do.
(Repeat)

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PRIME MOVER

As recorded by Zodiac Mindwarp & the Love Reaction

ZODIAC MINDWARP

Yeah, yeah, yeah, yeah ha
Yeah, yeah, yeah, yeah ha.

Well I love TV and I love T. Rex
I can even see through your skirt I've got x-ray specs
I came from the sky like a 747
I'm the bad boy baby I fell out of heaven.

Sex Fuhrer baby
I'm a love dictator
Blitz krieg romance
I'm a cool dominator.

Prime, prime mover
Baby you're mine
I'm the groover.

Well I'm Christ in shades I'm a napaim God
Your lipstick flickers 'round my lightning rod
You fever pitch bitch you love to tease
Well I'm a hot dog daddy up on your knees.

I'm the sex Fuhrer baby
I'm a love dictator
Blitz krieg romance
I'm a living detonator
Sex Fuhrer baby
I'm a love dictator
You're a disco reptile
A funky alligator.

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Keep up the good work!! I'll be ordering more of your tapes in a few weeks. Thanks again for the *great* lessons!!

Sincerely,
Neil Brown
Radford, VA

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DAMN GOOD

As recorded by David Lee Roth

DAVID LEE ROTH
STEVE VAI

*Time rolls on
 N' that's as it should be
 Here and gone
 Seems to move so quickly.*

*Man we was happy in our
 restless hearts*

*It was heaven
 Right here on earth
 Yeah we were laughin' as we
 reached for the stars
 And we had some
 For what it was worth.*

*Those were good times
 Damn good times
 Those were good times
 Damn good times.*

*Hey take a look at this picture
 Can you believe that was you
 And who's that standin' there in
 the corner not me
 Ahh the crazy things we used to
 do.*

*Sure we was acting like a
 couple of kids
 Good to remember
 You know that it is
 I still feel it like the sun on my
 skin
 Maybe that's better.*

*'Cause these are good times
 Damn good times
 Talkin' about good times
 Damn good times.*

*So it's one for the money
 But that don't make the show
 no, no
 Count to three and I'll be ready
 yeah
 To follow that road
 Yes I will.*

*I see it comin' yeah and this one
 is ours
 We got heaven right here on
 earth
 Ain't nothin' like it when you're
 reachin' for stars
 And you grab one
 For what it is worth.*

*You can tell 'em
 We'll be having good times
 Damn good times
 I'm talkin' good times yessir
 Damn good times.*

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QUANTITY	SMALL	LARGE	PATCH
			DEF LEPPARD-CUT OUT DOKKEN-NEW ALBUM DIO-CUT OUT RUSH-CUT OUT FASTER PUSSYCAT-CUT OUT GUNS & ROSES-CUT OUT HELLOWEEN-CUT OUT KING DIAMOND-CUT OUT MISFITS-CUT OUT OVERKILL-CUT OUT PINK FLOYD-WALL CUT OUT RANDY RHODES-GUITAR CUT OUT WHITE LION-CUT OUT C.O.D.-CUT OUT S.O.D.-SPEAK ENGLISH OR DIE BON JOVI-SLIPPERY SIGN RANDY RHODES-CUT OUT WHITESNAKE-LOGO STRYPER-CUT OUT AC/DC-CUT OUT EUROPE WHITESNAKE-CUT OUT METALLICA-3D LOGO CRUE-GIRLS, GIRLS, GIRLS MOTLEY CRUE-CUT OUT KISS DESTROYER DOKKEN-CUT OUT BON JOVI-CUT OUT CINDERELLA-CUT OUT LED ZEPPELIN-CUT OUT METALLICA-CUT OUT METALLICA-PUPPETS MEGADETH-CUT OUT POISON-LOGO BEASTIE BOYS-LOGO IRON MAIDEN-CUT OUT SOMEWHERE IN TIME SLAYER-LOGO ZEPPELIN-SWAN SONG ANTHRAX-CUT OUT LOGO OZZY-CUT OUT

* NOT AVAILABLE

BACK PATCHES



\$6.50 each (postage & handling included)
2 or more \$5.50 each. GREAT FOR YOUR JEAN
JACKET. WE DO NOT FOLD the backpatches
when shipping. We ship them FLAT.

QTY	PATCH	QTY	PATCH
KISS-LOVE GUN EXODUS-BONDED BY BLOOD KING DIAMOND EUROPE-LOGO ZEPPELIN-COLLAGE 7 SECONDS PINK FLOYD- THE WALL SHMHAIR ANTHRAX-N.O.T. MISFITS-EVIL NEVER DIES SUICIDAL TENDENCIES CIRCLE JERKS THE DAMNED D.R.I.-LOGO SID & NANCY SEX PISTOLS- THE FILTH & THE FURY THE DEAD MILKMAN C.O.C.-LOGO PEACE SIGN DOKKEN-BACK FOR ATTACK POISON-GROUP METALLICA- KILL 'EM ALL METALLICA-MASTER METALLICA- JUMP IN FIRE METALLICA-RIDE LIGHTNING METALLICA-GROUP METALLICA-ACT LIKE A MANIAC KISS-MAKE UP KISS-DESTROYER MEGADETH- PEACE SELLS MEGADETH-KILLING IS MY BUSINESS STRYPER-GROUP CINDERELLA- GROUP BON JOVI-JON MAIDEN- SOMEWHERE IN TIME		MAIDEN- ACES HIGH MAIDEN- POWERSLAVE MAIDEN-KILLERS CELTIC FROST- EMPEROR'S RETURN ZEPPELIN- AIRSHIP ZEPPELIN-GROUP ZEPPELIN- SWAN SONG ZEPPELIN- FAREWELL RANDY & OZZY WHITESNAKE MAIDEN- STRANGER IN A STRANGE LAND SLAYER- HELL AWAITS SLAYER-SHOW NO MERCY SLAYER- LIVE UNDEAD SLAYER-REIGN IN BLOOD KING DIAMOND- FATAL PORTRAIT CRUE-GIVING FINGER CRUE-GROUP SHOT CRUE- GIRLS, GIRLS S.O.D.- OZZY-ULTIMATE SIN VENOM-SNAKE VENOM-SKULL VENOM-HELLO TO HELL VENOM- BLACK METAL ANTHRAX-DISEASE EUROPE-GROUP MERCYFUL FATE-OATH MOTORHEAD-LOGO MOTORHEAD- GROUP MAIDEN-LIVE AFTER DEATH	



ONE COLOR

TAPESTRIES

\$8.00 each (45" square) (postage &
handling included)

Silk-screened designs on 100% acetate with
heat sealed edges.

QTY	TAPESTRY	QTY	TAPESTRY
SLAYER-LOGO KISS-MAKE-UP KISS-WITHOUT MAKE-UP OZZY & RANDY AC/DC MOTLEY CRUE- PENTAGRAM RATT-MECHANICAL WHITESNAKE-LOGO OZZY-ULTIMATE SIN KISS DESTROYER OATH IRON MAIDEN- KILLERS		DEF LEPPARD- HYSTERIA ZEPPELIN- SWAN SONG MOTLEY CRUE MASKS IRON MAIDEN- SOMEWHERE IN TIME CINDERELLA- GROUP CRUE-GIRLS, GIRLS, GIRLS POISON-GROUP IRON MAIDEN- STRANGER	

SQUARE BUTTONS

5 for \$5.00 (postage & handling included)

The number appearing after each group in-
dicates how many different styles are
available.

QTY	BUTTON	QTY	BUTTON
AEROSMITH-2 ALICE COOPER-2 ANTHRAX-3 BEASTIE BOYS-1 BON JOVI-10 BLUE OYSTER CULT-1 CINDERELLA-10 C.O.C.-1 DEF LEPPARD-2 DESTRUCTION-1 DOKKEN-3 DIO-2 EUROPE-2 EXCITER-1 EXODUS-1 FASTER PUSSYCAT-3 GENESIS-1 GRAVEDIGGER-1 GBH-1 GUNS & ROSES-3 HEART-1 HENDRIX-1 HELLOWEEN-1 IMPALER-1 INXS-1 IRON MAIDEN-10 JUDAS PRIEST-2 KING DIAMOND-2 KISS MAKEUP-20		KREATOR-1 LEO ZEPPELIN-10 LITA FORD-1 LIZZY BORDEN-1 MARILYN-1 MEGADETH-3 METALLICA-10 METAL CHURCH-1 MORRISON-2 MOTLEY CRUE-10 MOTORHEAD-2 OZZY OSBOURNE-2 PINK FLOYD-5 POISON-5 RANDY RHODES-10 RATT-4 SAMANTHA FOX (NUDE)-10 SLAYER-5 S.O.D.-1 STRYPER-10 SUICIDAL TENDENCIES-1 TESLA-1 TIFFANY-1 U2-5 VENOM-1 VINNIE VINCENT-1 WASP-5 WHITESNAKE-10 YNGWIE MALMSTEEN-1	

KEY CHAINS

\$3.00 each (postage & handling included)

QTY	KEY CHAIN	QTY	KEY CHAIN
METALLICA- GROUP SHOT METALLICA- RIDE THE LIGHTNING CRUE-THEATRE OF PAIN DEAD-LOGO DEAD-SKULL & FEATHER MEGADETH- PEACE SELLS STRYPER DURAN DURAN MOTORHEAD- ORGASMATRON PINK FLOYD- DARK SIDE OF MOON		IRON MAIDEN- SOMEWHERE IN TIME IRON MAIDEN- TWO MINUTES TO MIDNIGHT IRON MAIDEN- LIVE & HEAVY IRON MAIDEN- KILLERS SLAYER- SHOW NO MERCY SLAYER- REIGN IN BLOOD ZEPPELIN-III ZEPPELIN- FAREWELL METALLICA- KILL 'EM ALL	

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STATE _____

ZIP _____

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ASHES TO ASHES

As recorded by Vinnie
Vincent Invasion

VINNIE VINCENT

*Rain on me baby
Mean mistreater lover
You got me branded
By your love iron
With a love and affection
I keep praying for your desire
Sweet evil woman
I walk through your fire.*

*Ashes to ashes dust to dust
I live and I die for your love
Ashes to ashes dust to dust*

Heart breaker taker of love.

*Sweeter than honey
Of love on my tongue
Well I'm a slave to your love
Black widow woman
Thy will has been done
Trapped in your web of fire.*

*Sister of mercy
I'm hooked on your drug
Well I hear the cry of the sirens
And the reaper is calling
She's really gripped around my
soul
My time has come and the bell it
tolls.*

*Ashes to ashes dust to dust
I live and I die for your love*

*Ashes to ashes dust to dust
Woman I'm flesh and I'm blood.*

*Oh babe I live
For the breath of your love
Day after day girl
I'm waiting in vain
I keep waiting for the time to
come
When my darkest dawn will
fade away
Oh when it does
Then I'll feel the rising
Sun of your love.*

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- | | |
|--|---|
| 1000 <input type="checkbox"/> AC/DC-Angus Young | 1014 <input type="checkbox"/> Paul Stanley |
| 1006 <input type="checkbox"/> Doors-Jim Morrison | 1015 <input type="checkbox"/> Gene Simmons |
| 1011 <input type="checkbox"/> Heart-Ann & Nancy | 1022 <input type="checkbox"/> Led Zeppelin-Collage |
| 1012 <input type="checkbox"/> Iron Maiden-Steve Harris | 1023 <input type="checkbox"/> Motley Crue-Tommy Lee |
| 1013 <input type="checkbox"/> Jimi Hendrix | 1024 <input type="checkbox"/> Ozzy Osbourne |
| | 1024 <input type="checkbox"/> Ratt |

HEADBANDS \$4.50

- | | |
|---|---|
| 1004 <input type="checkbox"/> Bon Jovi | 1017 <input type="checkbox"/> Led Zeppelin |
| 1010 <input type="checkbox"/> Def Leppard | 1018 <input type="checkbox"/> Motley Crue |
| 1013 <input type="checkbox"/> Iron Maiden | 1034 <input type="checkbox"/> Guns 'N Roses |

BACK PATCHES \$6

Huge - covers Entire Back of Jacket

- | | |
|---|--|
| 1006 <input type="checkbox"/> AC/DC | 1036 <input type="checkbox"/> AC/DC |
| 1010 <input type="checkbox"/> Bon Jovi | 1037 <input type="checkbox"/> Anthrax |
| 1011 <input type="checkbox"/> Celtic Frost | 1038 <input type="checkbox"/> Def Leppard |
| 1030 <input type="checkbox"/> Iron Maiden | 1039 <input type="checkbox"/> Iron Maiden - Live After Death |
| 1049 <input type="checkbox"/> Kiss-Destroyer | 1051 <input type="checkbox"/> Kiss-Group w/Makeup |
| 1053 <input type="checkbox"/> Led Zeppelin | 1058 <input type="checkbox"/> Megadeth-Peace Sells |
| 1060 <input type="checkbox"/> Metallica-Lightning | 1061 <input type="checkbox"/> Metallica-Puppets |
| 1062 <input type="checkbox"/> Metallica-Kill em All | 1063 <input type="checkbox"/> Metallica-Jump Into Fire |
| 1072 <input type="checkbox"/> Metallica-Group Shot | 1073 <input type="checkbox"/> Metallica-Like a Maniac |
| 1085 <input type="checkbox"/> Motley Crue-Theatre of Pain | 1105 <input type="checkbox"/> Guns 'N Roses |
| 1067 <input type="checkbox"/> Motley Crue-Girls | 1077 <input type="checkbox"/> Pink Floyd |
| 1093 <input type="checkbox"/> Randy Rhoads-Group Shot | 1097 <input type="checkbox"/> Sild Vicious |
| 1078 <input type="checkbox"/> Slayer-Hell Awaits | 1088 <input type="checkbox"/> Venom-with Snake |
| 1095 <input type="checkbox"/> Whitesnake | |

T-SHIRTS \$11 From Past Concerts!

Specify Size: S M L XL

- | | |
|---|--|
| 1053 <input type="checkbox"/> AC/DC-Who Made Who | 1487 <input type="checkbox"/> Great White-Finally A Tour |
| 1381 <input type="checkbox"/> Ace Frehley-Frehleys Comet | 1435 <input type="checkbox"/> Guns 'N Roses-Appetite/Destruction |
| 1177 <input type="checkbox"/> Aerosmith-Aeroforce | 1482 <input type="checkbox"/> Guns 'N Roses-GNR Was Here |
| 1449 <input type="checkbox"/> Peace Sign | 1479 <input type="checkbox"/> Heathen |
| 1229 <input type="checkbox"/> Alice Cooper-Constrictor | 1520 <input type="checkbox"/> C.O.C.-Nothing Remains |
| 1404 <input type="checkbox"/> Alice Cooper-Raise Your Fist | 1480 <input type="checkbox"/> Heretic |
| 1115 <input type="checkbox"/> Anarchy | 1197 <input type="checkbox"/> Iron Maiden-Aces High |
| 1425 <input type="checkbox"/> Anthrax-Preacher | 1198 <input type="checkbox"/> Iron Maiden-Somewhere In Time |
| 1179 <input type="checkbox"/> Anthrax-I Am The Man | 1201 <input type="checkbox"/> Iron Maiden-USA Tour '87 |
| 1403 <input type="checkbox"/> Lynyrd Skynyrd-Crest/Eagle | 1523 <input type="checkbox"/> David Lee Roth-Skyscraper |
| 1183 <input type="checkbox"/> Bon Jovi-Slippy | 1261 <input type="checkbox"/> Jimmy Page-Zeppelin |
| 1184 <input type="checkbox"/> Bon Jovi-Jon | 1432 <input type="checkbox"/> King Diamond-Portrait |
| 1421 <input type="checkbox"/> Motley Crue-Bad Boys | 1486 <input type="checkbox"/> Kiss-New Album Cover |
| 1377 <input type="checkbox"/> Bon Jovi-Signatures | 1402 <input type="checkbox"/> Kiss-Crazy Nights |
| 1057 <input type="checkbox"/> Boston-3rd Stage Tour | 1266 <input type="checkbox"/> Led Zeppelin-S.S./Full Color |
| 1494 <input type="checkbox"/> Faster Pussycat | 1269 <input type="checkbox"/> Led Zeppelin-Houses Of Holy |
| 1060 <input type="checkbox"/> Cinderella-Portrait | 1525 <input type="checkbox"/> Dokken-Medallion |
| 1503 <input type="checkbox"/> Lita Ford-LP Cover | 1496 <input type="checkbox"/> M.O.D. |
| 1331 <input type="checkbox"/> Hanoi Rocks | 1492 <input type="checkbox"/> McAulley-Schenker-Perfect Timing |
| 1311 <input type="checkbox"/> Dead Kennedys-Cambodia | 1102 <input type="checkbox"/> Megadeth-Kill For Thrill |
| 1391 <input type="checkbox"/> Def Leppard-Women | 1101 <input type="checkbox"/> Megadeth-Peace Sells |
| 1488 <input type="checkbox"/> Def Leppard-Hysteria | 1514 <input type="checkbox"/> Bitch |
| 1507 <input type="checkbox"/> AC/DC-Heat Seeker | 1072 <input type="checkbox"/> Metallica-Master of Puppets |
| 1489 <input type="checkbox"/> Dokken-BattleShip/Group | 1073 <input type="checkbox"/> Metallica-Damage Inc. |
| 1490 <input type="checkbox"/> Dokken-Back For The Attack | 1075 <input type="checkbox"/> Metallica-Metal Up Your Ass |
| 1248 <input type="checkbox"/> Europe-Faces/World Tour | 1389 <input type="checkbox"/> Metallica-Crash Course |
| 1252 <input type="checkbox"/> Grateful Dead-Blues For Allah | 1533 <input type="checkbox"/> Guns 'N Roses-Skull |
| 1511 <input type="checkbox"/> Anthrax-No Frills | 1502 <input type="checkbox"/> Motley Crue-Allister/Girl |
| | 1206 <input type="checkbox"/> Motley Crue-Theatre of Pain |
| | 1537 <input type="checkbox"/> Kingdom Come |

- | | |
|--|---|
| 1208 <input type="checkbox"/> Motley Crue-Girls | 1345 <input type="checkbox"/> Motorhead-Orgasmatron |
| 1347 <input type="checkbox"/> Nightmare-Dream Warrior 3 | 1540 <input type="checkbox"/> L.A. Guns |
| 1278 <input type="checkbox"/> Ozzy Osbourne-Ultimate Sin | 1279 <input type="checkbox"/> Ozzy Osbourne-Randy Rhodes |
| 1483 <input type="checkbox"/> Pink Floyd-Collage | 1484 <input type="checkbox"/> Pink Floyd-Bombers |
| 1542 <input type="checkbox"/> Led Zeppelin-Physical Graffiti | 1211 <input type="checkbox"/> Poison-4 Faces/Cat Dragged |
| 1453 <input type="checkbox"/> Poison-I Want Action | 1212 <input type="checkbox"/> Poison-Logo/Talk Dirty |
| 1079 <input type="checkbox"/> Queensryche-Rage For Order | 1288 <input type="checkbox"/> Ratt-Dancing Character |
| 1280 <input type="checkbox"/> Ratt-Burning Character | 1544 <input type="checkbox"/> Megadeth-Radiation |
| 1495 <input type="checkbox"/> Rush | 1353 <input type="checkbox"/> S.O.D.-English or Die |
| 1553 <input type="checkbox"/> Savatage | 1355 <input type="checkbox"/> Sex Pistols-Collage |
| 1358 <input type="checkbox"/> Sild Vicious-New/Destroy | 1288 <input type="checkbox"/> Slayer-Devil/Reign In Blood |
| 1033 <input type="checkbox"/> Stryper-Y & B Attack | 1559 <input type="checkbox"/> Warlock-LP Cover |
| 1291 <input type="checkbox"/> U2-Joshua Tree | 1477 <input type="checkbox"/> White Lion-Rock-N-Roar |
| 1081 <input type="checkbox"/> Vinny Vincent-Invasion | 1478 <input type="checkbox"/> White Lion-Photo/Black |
| 1082 <input type="checkbox"/> Whitesnake-87 Tour/Album | 1416 <input type="checkbox"/> Whitesnake-David Coverdale |

PATCHES \$2

- | | | |
|---|---|--|
| 1000 <input type="checkbox"/> AC/DC | 1099 <input type="checkbox"/> Faster Pussycat | 1044 <input type="checkbox"/> Motorhead |
| 1063 <input type="checkbox"/> Aerosmith | 1100 <input type="checkbox"/> Guns 'N Roses | 1032 <input type="checkbox"/> Pink Floyd |
| 1064 <input type="checkbox"/> Anthrax | 1017 <input type="checkbox"/> Iron Maiden | 1034 <input type="checkbox"/> Poison |
| 1046 <input type="checkbox"/> Black Sabbath | 1112 <input type="checkbox"/> Warlock | 1035 <input type="checkbox"/> Randy Rhodes |
| 1005 <input type="checkbox"/> Bon Jovi | 1019 <input type="checkbox"/> Kiss | 1038 <input type="checkbox"/> Slayer |
| 1047 <input type="checkbox"/> Celtic Frost-Logo | 1020 <input type="checkbox"/> Led Zeppelin | 1032 <input type="checkbox"/> King Diamond |
| 1008 <input type="checkbox"/> Cinderella | 1024 <input type="checkbox"/> Megadeth | 1041 <input type="checkbox"/> Van Halen |
| 1049 <input type="checkbox"/> Def Leppard | 1026 <input type="checkbox"/> Metallica | 1043 <input type="checkbox"/> Whitesnake |
| 1050 <input type="checkbox"/> Dokken | 1031 <input type="checkbox"/> Motley Crue | |

FULL COLOR STICKERS \$2

- | | | |
|--|---|---|
| 1002 <input type="checkbox"/> AC/DC | 1055 <input type="checkbox"/> Dead Kennedys | 1125 <input type="checkbox"/> Peace Sign |
| 1017 <input type="checkbox"/> Black Flag | 1088 <input type="checkbox"/> Hanoi Rocks | 1137 <input type="checkbox"/> Ratt |
| 1033 <input type="checkbox"/> Cramps | 1091 <input type="checkbox"/> Iron Maiden | 1146 <input type="checkbox"/> S.O.D. |
| 1038 <input type="checkbox"/> Cult | 1104 <input type="checkbox"/> Led Zeppelin | 1147 <input type="checkbox"/> Sam Hain |
| 1044 <input type="checkbox"/> Cure | 1110 <input type="checkbox"/> Metallica | 1150 <input type="checkbox"/> Sex Pistols |
| 1051 <input type="checkbox"/> D.R.I. | 1114 <input type="checkbox"/> Misfits | 1157 <input type="checkbox"/> U2 |
| 1052 <input type="checkbox"/> Damned | 1118 <input type="checkbox"/> Motley Crue | 1167 <input type="checkbox"/> Skate & Destroy |

KISS GUITAR PICKS \$4.50

Each Autographed in Gold Lettering

- | | |
|--|--|
| 1000 <input type="checkbox"/> Ace Frehley | 1002 <input type="checkbox"/> Gene Simmons |
| 1001 <input type="checkbox"/> Bruce Kulick | 1003 <input type="checkbox"/> Paul Stanley |

SUPER SQUARE BUTTONS 3 / \$6

- | | | |
|--|--|---|
| 1000 <input type="checkbox"/> Bon Jovi | 1014 <input type="checkbox"/> Metallica | 1053 <input type="checkbox"/> Guns 'N Roses |
| 1004 <input type="checkbox"/> Cinderella | 1016 <input type="checkbox"/> Motley Crue | 1023 <input type="checkbox"/> Ozzy Osbourne |
| 1006 <input type="checkbox"/> Iron Maiden | 1017 <input type="checkbox"/> Randy Rhodes | 1025 <input type="checkbox"/> Poison |
| 1010 <input type="checkbox"/> Kiss | 1026 <input type="checkbox"/> Samantha Fox | 1091 <input type="checkbox"/> Anthrax |
| 1013 <input type="checkbox"/> Led Zeppelin | 1051 <input type="checkbox"/> Def Leppard | 1014 <input type="checkbox"/> Sex Pistols |

FULL COLOR LIGHTERS \$8

Gold Trim, Reusable

- | |
|--|
| 1013 <input type="checkbox"/> Stryper |
| 1001 <input type="checkbox"/> Iron Maiden-Killers |
| 1006 <input type="checkbox"/> Megadeth-Peace Sells |
| 1009 <input type="checkbox"/> Motley Crue-Theatre of Pain |
| 1010 <input type="checkbox"/> Motorhead |
| 1011 <input type="checkbox"/> Pink Floyd-Dark Side Of Moon |
| 1012 <input type="checkbox"/> Slayer-Reign In Blood |

WALLETS \$4

- | |
|---|
| 1013 <input type="checkbox"/> Kiss |
| 1019 <input type="checkbox"/> Motley Crue |

BUTTONS 5 FOR \$4

5 Different for Each Group

- | | |
|--|---|
| 1036 <input type="checkbox"/> AC/DC | 1019 <input type="checkbox"/> Metallica |
| 1080 <input type="checkbox"/> Randy Rhoads | 1021 <input type="checkbox"/> Motley Crue |
| 1005 <input type="checkbox"/> Bon Jovi | 1022 <input type="checkbox"/> Motorhead |
| 1010 <input type="checkbox"/> Def Leppard | 1024 <input type="checkbox"/> Ozzy Osbourne |
| 1014 <input type="checkbox"/> Iron Maiden | 1051 <input type="checkbox"/> Ratt |
| 1016 <input type="checkbox"/> Kiss-Makeup | 1027 <input type="checkbox"/> Sex Pistols |
| 1075 <input type="checkbox"/> Kiss-New | 1033 <input type="checkbox"/> Van Halen |
| 1017 <input type="checkbox"/> Led Zeppelin | 1077 <input type="checkbox"/> Whitesnake |

PROMO GLOSSIES \$5

8x10 Originals (Collectors Item)

- | | |
|---|--|
| 1002 <input type="checkbox"/> AC/DC | 1057 <input type="checkbox"/> Kiss-Live/79 |
| 1004 <input type="checkbox"/> Aerosmith | 1058 <input type="checkbox"/> Kiss-Makeup/4 Pics |
| 1006 <input type="checkbox"/> Alice Cooper | 1072 <input type="checkbox"/> Led Zeppelin |
| 1012 <input type="checkbox"/> Billy Idol | 1085 <input type="checkbox"/> Motley Crue |
| 1017 <input type="checkbox"/> Bon Jovi-Jon | 1202 <input type="checkbox"/> Ozzy-Randy |
| 1022 <input type="checkbox"/> Bon Jovi-Group | 1092 <input type="checkbox"/> Pink Floyd |
| 1027 <input type="checkbox"/> David Lee Roth-Band | 1200 <input type="checkbox"/> Poison |
| 1215 <input type="checkbox"/> Guns 'N Roses | 1098 <input type="checkbox"/> Ratt |
| 1038 <input type="checkbox"/> Hanoi Rocks | 1219 <input type="checkbox"/> Samantha Fox |
| 1039 <input type="checkbox"/> Heart | 1110 <input type="checkbox"/> Sex Pistols |
| 1044 <input type="checkbox"/> Iron Maiden | 1122 <input type="checkbox"/> Van Halen |
| 1178 <input type="checkbox"/> Jethro Tull | 1127 <input type="checkbox"/> Whitesnake |
| 1045 <input type="checkbox"/> Jimi Hendrix | 1129 <input type="checkbox"/> Yngwie Malmsteen |

EMBROIDERED BACK PATCHES \$7.50

Cut-Outs, Logos - Real Sharp!

- | | | |
|---|--|--|
| 1062 <input type="checkbox"/> Aerosmith | 1055 <input type="checkbox"/> Kiss-Logo | 1034 <input type="checkbox"/> Randy Rhodes |
| 1003 <input type="checkbox"/> Bon Jovi | 1063 <input type="checkbox"/> Kiss-N Roses | 1035 <input type="checkbox"/> S.O.D. |
| 1007 <input type="checkbox"/> Cinderella | 1021 <input type="checkbox"/> Led Zeppelin | 1038 <input type="checkbox"/> Stryper |
| 1042 <input type="checkbox"/> Def Leppard | 1025 <input type="checkbox"/> Metallica | 1039 <input type="checkbox"/> Whitesnake |
| 1048 <input type="checkbox"/> Dokken | 1030 <input type="checkbox"/> Motley Crue | 1064 <input type="checkbox"/> Sild Vicious |
| 1010 <input type="checkbox"/> Grateful Dead | 1033 <input type="checkbox"/> Poison | 1000 <input type="checkbox"/> Anthrax |
| 1016 <input type="checkbox"/> Iron Maiden | | |

SCULPTURED NECKLACES \$8

- | | | |
|---|--|--|
| 1004 <input type="checkbox"/> Bon Jovi | 1017 <input type="checkbox"/> Led Zeppelin | 1030 <input type="checkbox"/> Stryper |
| 1005 <input type="checkbox"/> Cinderella | 1019 <input type="checkbox"/> Megadeth | 1028 <input type="checkbox"/> Van Halen |
| 1031 <input type="checkbox"/> Def Leppard | 1021 <input type="checkbox"/> Metallica | 1032 <input type="checkbox"/> Whitesnake |
| 1012 <input type="checkbox"/> Iron Maiden | 1022 <input type="checkbox"/> Motley Crue | 1029 <input type="checkbox"/> ZZ Top |
| 1015 <input type="checkbox"/> Kiss | 1025 <input type="checkbox"/> Poison | |

SILVERTONE EARRINGS \$5 / PR

- | | |
|---|---|
| 1004 <input type="checkbox"/> Cross-Plain | 1012 <input type="checkbox"/> Peace Sign |
| 1005 <input type="checkbox"/> Cross-Upside Down | 1013 <input type="checkbox"/> Pentagram |
| 1007 <input type="checkbox"/> Flying V Guitar | 1014 <input type="checkbox"/> Razor Blade |
| 1010 <input type="checkbox"/> Iron Maiden-Eddie | 1026 <input type="checkbox"/> Skull-Bones |
| 1011 <input type="checkbox"/> Mother of Pearl Horn-Bon Jovi | 1000 <input type="checkbox"/> Ankh |

BACKSTAGE PASSES \$10

Actual, Unused Passes

- | | |
|--|--|
| 1003 <input type="checkbox"/> Aerosmith | 1097 <input type="checkbox"/> Metallica |
| 1007 <input type="checkbox"/> Alice Cooper | 1101 <input type="checkbox"/> Motley Crue |
| 1177 <input type="checkbox"/> Bon Jovi | 1103 <input type="checkbox"/> Ozzy Osbourne |
| 1039 <input type="checkbox"/> Def Leppard | 1112 <input type="checkbox"/> Pink Floyd |
| 1043 <input type="checkbox"/> Dokken | 1300 <input type="checkbox"/> Poison |
| 1064 <input type="checkbox"/> Heart | 1214 <input type="checkbox"/> Queensryche |
| 1066 <input type="checkbox"/> Iron Maiden | 1446 <input type="checkbox"/> Sex Pistols |
| 1077 <input type="checkbox"/> Kiss | 1197 <input type="checkbox"/> David Lee Roth |
| 1089 <input type="checkbox"/> Led Zeppelin | 1163 <input type="checkbox"/> Van Halen |

KEY CHAINS \$3

- | |
|---|
| 1072 <input type="checkbox"/> AC/DC |
| 1072 <input type="checkbox"/> Aerosmith |
| 1007 <input type="checkbox"/> Black Sabbath |
| 1008 <input type="checkbox"/> Bon Jovi |
| 1065 <input type="checkbox"/> Def Leppard |
| 1023 <input type="checkbox"/> Iron Maiden |
| 1024 <input type="checkbox"/> Judas Priest |
| 1025 <input type="checkbox"/> Kiss |
| 1026 <input type="checkbox"/> Led Zeppelin |
| 1030 <input type="checkbox"/> Metallica |
| 1031 <input type="checkbox"/> Motley Crue |
| 1033 <input type="checkbox"/> Ozzy Osbourne |
| 1036 <input type="checkbox"/> Pink Floyd |
| 1038 <input type="checkbox"/> Ratt |
| 1064 <input type="checkbox"/> Van Halen |
| 1063 <input type="checkbox"/> Whitesnake |

HUGE SILK FLAGS \$14

- | | |
|---|--|
| 1018 <input type="checkbox"/> AC/DC | 5004 <input type="checkbox"/> Iron Maiden-Trooper |
| 5006 <input type="checkbox"/> Jim Morrison | 5008 <input type="checkbox"/> Kiss-Animalize |
| 1015 <input type="checkbox"/> Pink Floyd | 5009 <input type="checkbox"/> Metallica-Jump Into Fire |
| 1025 <input type="checkbox"/> Randy Rhoads | 1059 <input type="checkbox"/> Guns 'N Roses-Appetite/Destruction |
| 5010 <input type="checkbox"/> Randy Rhoads | 1060 <input type="checkbox"/> Def Leppard-Grp |
| 1016 <input type="checkbox"/> Motley Crue | 1000 <input type="checkbox"/> Alice Cooper-Snake |
| 5012 <input type="checkbox"/> Poison | 1030 <input type="checkbox"/> Samantha Fox-Topless |
| 5013 <input type="checkbox"/> Ozzy Osbourne | 1009 <input type="checkbox"/> Led Zeppelin-Swan Song |
| 5013 <input type="checkbox"/> Sex Pistols | |

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I'm gonna fire up the coal
I gotta keep this motor turnin'
I gotta keep the engine clean
I gotta keep those tires burnin'
I got the best you've ever seen.*

*And I'm a heatseeker
Chargin' out the sky
And I'm a heatseeker
An I, I don't need no life
preserver
I don't need no one to hose me
down
To hose me down.*

*Gettin' ready to break
Gettin' ready to go*

*Get your shoes off and shake
Get your head down and blow
Ya gotta keep that woman firin'
Ya gotta keep that circuit clean
Ya gotta make her sound the
siren
Ya gotta hear that lady scream.*

*'Cause I'm a heatseeker
Burnin' up the town
And I'm a heatseeker
An I, I don't need no life
preserver
I don't need no woman to hose
me down
Don't hose me down.*

*Wanna see you get up
See the whites of your eyes
And I'm a heatseeker
I'm gonna measure you up
I'm gonna try you for size
And I'm a heatseeker.
(Repeat chorus)*

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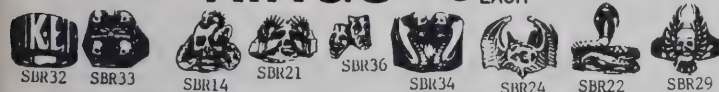


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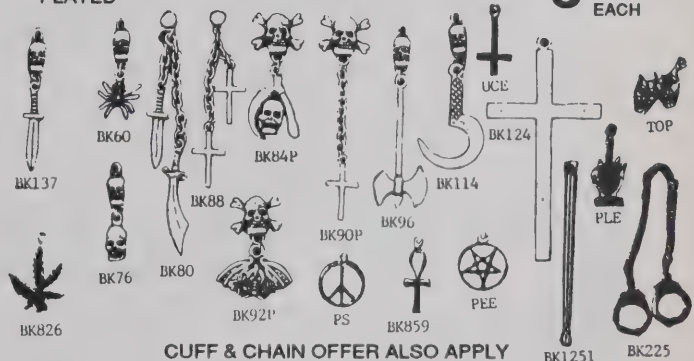
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INSTRUMENTALLY speaking

by Michael Shore

For the first time in recent memory — maybe ever — Yamaha has *not* done the right thing. Nope, they've gone and done the *left* thing — with a new line of guitars and basses for all you southpaws who are tired of turning "normal" right-handed axes upside down. Of course, if you're a righty with an *extreme* Hendrix fixation, I suppose you *could* turn these babies over and invert the stringing...

But seriously folks, Yamaha has four new lefty guitars, all made with the high-quality workmanship, playability and hot sound that musicians have come to expect from Yamaha. The SE 612L guitar has 22-fret rosewood fingerboard, a RM Pro fine-tuning/locking tremolo system, two tone control knobs with a "quick reach" master volume knob located conveniently close to the strings, and a 5-position Strat-style blade pickup selector. The pickups are in the latest '80s configuration, with single coils in the neck and middle positions, and a humbucker at the bridge.

A word about that RM Pro tremolo: It not only has a unique Pitch Rise adjustment which lets you precisely set the amount of upward pitch bend, it can also be used as a down-only tremolo for palm-muting without intonation problems. Neat.

The SE 203ML guitar is similar to the 612, but with a maple fingerboard and a standard Vintage tremolo system. The RGX 612L (pictured) is also similar to the SE 612L, with a rosewood fingerboard and RM Pro tremolo, but it also has a coil-splitter for the humbucking pickup: when activated, it gives you the classic Stat alignment of three single-coil pickups. The RGX 312L has a wide-radius fingerboard, high-output pickups, 5-way pickup selector with coil-splitter and an RMX II fine-tuning tremolo.

The new lefty basses include the BB 1600L (pictured), with split single-coil and standard single-coil blade-type pickups, and the BB 300L with one split single-coil pickup. Both have low-mass bridges and maple necks with rosewood fingerboards.

The left-handed guitars and basses all come in a variety of attractive and protective finishes.

Yamaha hasn't forgotten you right-handers, either. Their latest additions to the popular RBX line of guitars and basses include the budget-priced RBX 200 and 200F basses, which feature many of the design innovations of the higher-priced RBX 800 series.

The RBX 200 has a maple neck with a 22-fret rosewood fingerboard, a 33- $\frac{7}{8}$

inch scale, a low-mass bridge for warm, detailed sound, and a deep, powerful split single-coil pickup. The RBX 200F (pictured) is a marked fretless version of the same axe. Both feature light, naturally balanced bodies with deep, contoured bodies for easy upper-register access. Both come in glossy red or black protective finishes.

For prices and more info, write Yamaha Music Corp. USA, Drums, Guitars and Amplifiers Division, 6600 Oglethorpe Ave., Buena Park, CA 90620. □

the RBX 200F



the Yamaha RGX 612L



the BB 1600L

TAKAMINE ACOUSTIC ELECTRIC GUITAR

Takamine has introduced two new acoustic/electric guitars. The EF-360 BC is a dreadnought with charcoal-finished back and sides and a barnboard-finished laminated spruce top. Its four-band preamp and EQ provide a wide range of easily adjustable sound controls. The EF 592 ME is a maple arch-top with barnboard finish all around; the maple grain is accentuated by an ebony stain in the finish. Its thinner-than-usual body makes it extremely comfortable onstage, and makes the sound a little more "cutting" as well. Perfect for that Bon Jovi "Wanted Dead Or Alive" sound — in fact, this is the guitar Bon Jovi uses on songs like that. The EF 360 BC lists for \$729.50, the EF 592 ME for \$997.50. For more info, write Takamine c/o Kamen Music Corp., P.O. Box 507, Bloomfield, CT 06002.



DIGITECH SIGNAL PROCESSOR

DigiTech's new DSP 128 is perfect for guitarists, keyboardists, even drummers with electronic pads in their kits — anyone using a lot of effects on their electronic gear. It's a MIDI-controllable digital effects signal processor with reverb, chorus flanging and delays — and it can do three of these effects at the same time. A 16-bit ADA conversion and custom 20-bit VLSI DSP engine give the DSP 128 the computing power and wide dynamic range for smooth-sounding effects. An LED display on the front panel shows what programs are in effect and what their operating parameters are. There are 17 main effects algorithms, which can be set and stored in up to 128 memory positions. Front-panel programming is easy on this rack-mountable unit. Suggested list price is \$399.95. For more info write to DigiTech, 5639 South Riley Lane, Salt Lake City, UT 84107.



MARSHALL PA

Marshall's new SRX Series PA system includes a 6-channel, 150-watt powered mixer and a choice of either 1 X 15 (150 watts) or 1 X 12 (100 watts) Marshall-Celestion speaker cabinets. Both versions feature twin piezo CD horns. Each of the six amp channels has individual bass and treble controls, variable reverb, effects send level and preamp gain. Each channel also provides high-impedance line level and low-impedance balanced mic inputs. Other features include effects loop, preamp out/power in sockets, master presence control and a slave output, not to mention a high-quality spring reverb. Optional tripod speaker stands are also available. For more info, write Marshall USA, 89 Frost St., Westbury, NY 11590.

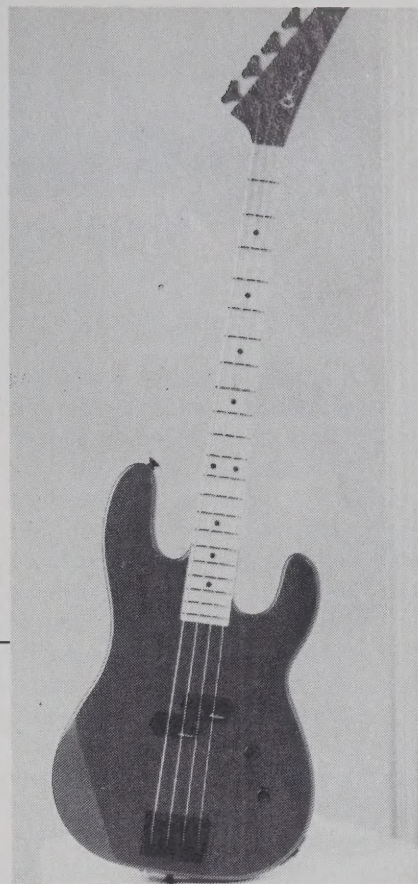


CARVIN X-100B TUBE AMP HEAD

Carvin's new X-100B and X-60B tube heads come in rugged British-style head packages, hot-rodged direct from the Carvin factory. High-gain circuitry and patented Groove Tubes give outstanding performance and reliability, with advanced engineering for excellent conductive cooling and extended component life without the aid of fans. Both amps have dual channels with remote channel-switching, special "Mud Cutter" circuits and tube biasing to sustain tube modulation, and a choice of three power settings — speaker impedance, XLR preamp and Buffered Effects Loop. The 60 watts RMS X-60B lists for \$519, the 100 watts RMS X-100B for \$569. For more info (and a free 84-page catalog), write Carvin Corp., 1155 Industrial Ave., Escondido, CA 92025.

CHARVEL 1B BASS

Charvel's 1B bass is a classical, straight-ahead design with a rock maple neck and a quarter-sawn maple fingerboard bolted onto a solid poplar body. The fingerboard is 1-5/8 inches wide at the nut for comfortable feel. The 1B also features a Jackson J-20 vintage split-coil pickup, Jackson CBT-02 bridge and Jackson GB7B tuners. It has one volume and one tone control knob, and comes in red, black or vintage ivory finish. Like all Charvel guitars and basses, it has the exclusive Jackson double-action truss rod for long life and reliability. List price is just \$449.95. For more info, write Charvel c/o International Music Co., P.O. Box 2344, Ft. Worth, TX 76133-3410.



PAUL REED SMITH GUITARS

Paul Reed Smith introduces its exceptional PRS Special line of solid-body electric guitars, each carefully constructed with an eye to fine workmanship and a distinct sonic personality. The guitars all have necks that are wide and thin for fast playing, tremolo-up routing for more versatile tone-bending, two new pickups and a unique tone control that gives unusual tone variations instead of the usual "sweet switch" tone control. The PRS Specials come with two humbucking pickups — the HFS in the treble position gives a sound the manufacturer says "is HOT, FAT and SCREAMS" (that's a direct quote, and it's where the initials come from), while the neck-position single-coil "looks like a humbucker and has that great Strat sound." Other features include a light, one-piece mahogany body and select one-piece mahogany neck, a Brazilian rosewood fingerboard, self-locking tuners and, perhaps most unique of all, a 5-position rotary knob that looks like a volume control but actually takes the place of the usual toggle or blade pickup selector. It offers a unique range of pre-programmed pickup blends.

Paul Reed Smith is now also offering its own custom pickups. The Standard Treble and Standard Bass are classic-sounding humbuckers with extra bite and high end; the Vintage Treble and Vintage Bass offer a warmer, lower-output, classic high-mid sound; and the HFS and single-coil bass pickups of the PRS Special guitars are also offered.

For more info, write Paul Reed Smith Guitars, 1812 Virginia Ave., Annapolis, MD 21401.

STAR TALK

Metal's Biggest Stars Reveal Their Secrets.

by **Adrianne Stone**

Each month, *Star Talk* brings you personal stories from some of your favorite rock stars. Do you lose sleep at night wondering how Nikki Sixx maintains his muscular physique? Do you spend hours pondering what sport Joe Elliott indulges in during his spare time? You might be spending too much time with your headphones blasting at "10"... or you might have a very valid reason for asking *Star Talk* to help.

Here's your chance to ask your very own mind-boggling questions. *Star Talk* will hunt down your favorite rockers (to the ends of the earth... or at least to Brooklyn!) to answer your puzzlers. Just send your questions to: *Star Talk*, c/o Hit Parader Magazine, Charlton Building, Derby, CT 06418.

This month's question: If there were a box on a table and inside it were all the things that describe you, what would those things be? (Steven Aharon, Hanover, New Hampshire)

ROBBIN CROSBY (Ratt): "There would definitely be a lion inside the box. Why? Because my friends all call me King. That would make sense, because I could be the King of the rock and roll jungle."

FIONA: "A lot of rocks, to symbolize the ones that are in my head, and lots of hair, which seems to be my constant battle. I'm constantly battling back my hair! It's everywhere! I actually had a dream once that I strangled on my own hair. It's weird. What else would be in the box? A lot of books and lots of black. Why black? Because it seems to work for me. Also, I think there would a lot of empty space to symbolize what's to come. I would like to fill it up as I go along. I have had my share of life experience at this point, but I really don't know what's in the box yet. Someday I will."

ROSS THE BOSS (Manowar): "A knife and a bouquet of roses. The knife because I'm lethal onstage the roses because, like everybody else, I have two sides — my bad side and my good side. The roses are for the good side."

DON DOKKEN: "Hmmm... that's a tough one. I suppose there would be dreams and hopes and

regrets and optimism because those are all the things I believe in. I'm a perfectionist, but I'm always looking ahead. The proverbial glass is always half full."

KIM MCAULIFFE (Girlschool): "In mine there would probably be a bottle of booze. I should imagine there would be quite a few of them, actually. Also a video — can't live without video. And a nice big house in the country and a flat in London and flat in New York. No, in the box describing myself... I don't know, really. I can't think of anything. I've really painted myself an alcoholic, haven't I? Terrible, isn't it? But we do get surrounded by booze quite a bit."

VINCE NEIL (Motley Crue): "Ummm... toys! (laughing) I'm just like a big kid, you know? I love toys. That pretty much describes me. In my

apartment, I've got big toys and little toys. Just about anything that I can buy from Sharper Image, this great store that sells gimmicks and gizmos. Like, I've got a little remote controlled Bob Hope golf swinger. I collect little cars and I've got big cars — I just got a Lamborghini and a Porsche. And I've got this 'Action Max' that you hook up to your television and you shoot the airplanes that are flying around. I love stuff like that. When we went to Japan, I got fake BB guns that look like real guns, with a shoulder holster. So, I think if I had a box, it would just be full of toys."

CRIS BONACCI (Girlschool): "For me, there's definitely a guitar in there. What else? A stereo, and a car, if possible. There would have to be a car because I can't live without a car." □

Ross Halfin



Motley Crue's Vince Neil: "I'm just like a big kid. I love toys."



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